

theStrawber

63 HOURS

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Plus!

The Dudes Dish on Their Diet and Workout Tips!

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MEN *Who* ROCK

2015

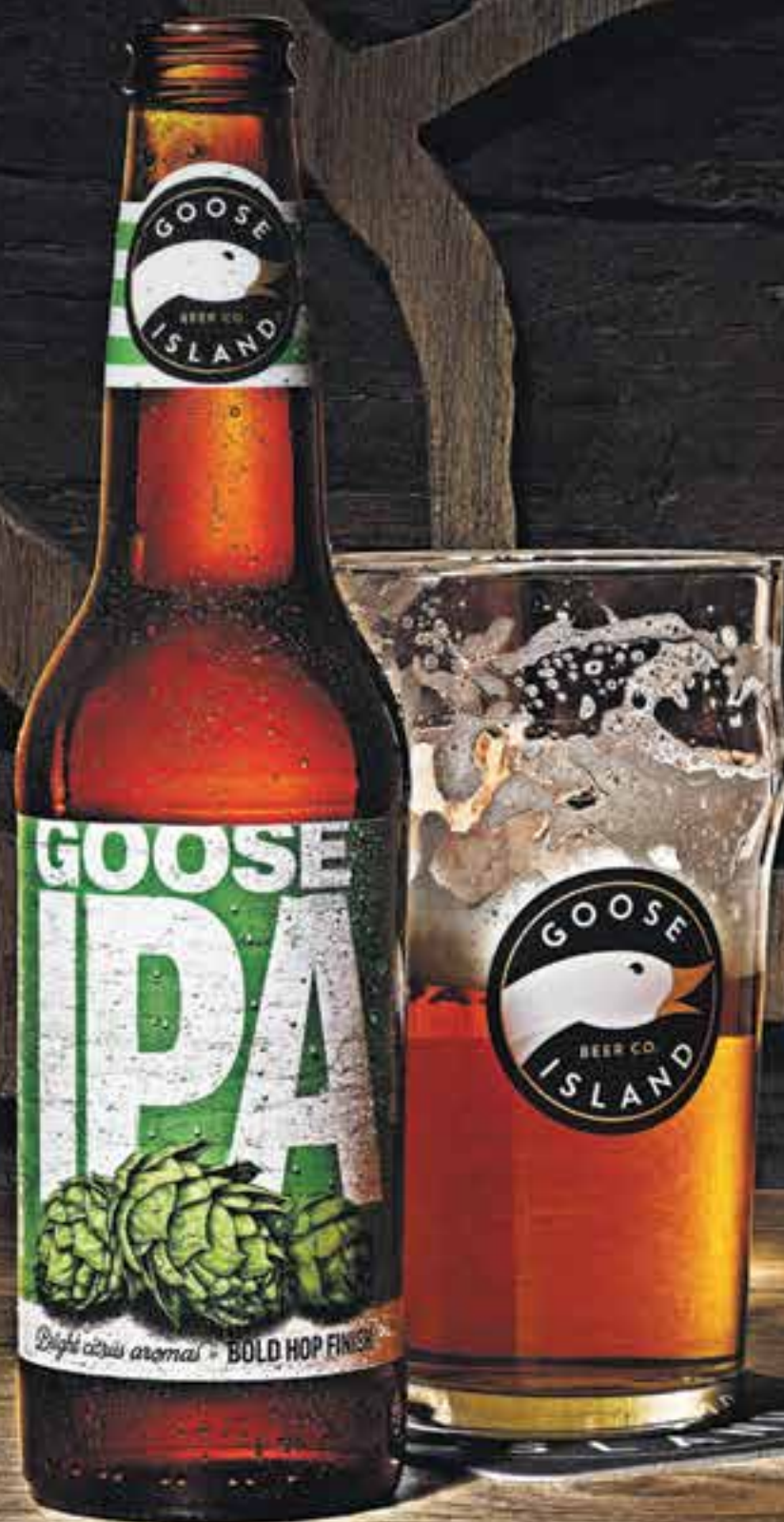
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Leo Saul Berk: Structure and Ornament is organized by the Frye Art Museum and curated by Jo-Anne Birnie Danzker. The exhibition is funded by the Frye Foundation with the generous support of Frye Art Museum members and donors, 4Culture, and the Raynier Institute & Foundation through the Frye Art Museum | Artist Trust Consortium. Seasonal support is provided by Seattle Office of Arts & Culture and ArtsFund. Media sponsorship is provided by *Seattle Met*.

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Leo Saul Berk. *Structure and Ornament* (detail), 2014. Plywood and Acrylic. 120 x 213 x 59 in. Photo: Leo Saul Berk

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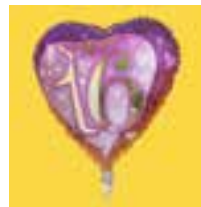
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LAST DAYS

The Week in Review BY DAVID SCHMADER

MONDAY, MAY 18 This week of spilled oil, Irish triumph, and extraordinarily offensive religious hypocrisy kicked off in Levittown, Pennsylvania, where a young woman was enjoying her **Sweet 16 birthday party** until it was abruptly transformed into a **Stinky Number Two party**. “[The girl’s stepfather] was



CRAPPY BIRTHDAY

playing horseshoes in the backyard while others were swimming,” reported Fox 29 about the gathering. “About 40 people were there when it started raining—only it wasn’t raining.” The stepfather told Fox 29: “Out of nowhere, from the sky, comes a bunch of feces, and lands on her. It was brown, it was everywhere, it got on everything.” The likely source of the birthday brownout: one of the four planes flying over the area at the time of the errant sploosh. “The FAA tells Fox 29 that all airplanes are required to dispose of the waste at an airport. The FAA says they will investigate.”

TUESDAY, MAY 19 The week continued in Southern California, where today an oil pipeline off the coast of Santa Monica ruptured and released an estimated **21,000 gallons of oil**

I, ANONYMOUS

To submit an unsigned confession or accusation, send an e-mail to ianonymous@thestranger.com. Please remember to change the names of the innocent and guilty.



STEVEN WEISSMAN

SORRY, KID, BUT YOUR MOM IS THE WORST

Don’t worry, I saw everything. I saw your mom give you a snack on the bus and then steal the cheese and the meat. She was going to steal the bread, but it got knocked onto the floor, so she told you to eat it off of the nasty bus floor. You refused. Good kid. I would have stood up for you, but I didn’t have to. You were mad and threw the empty wrappers at her and swung your balloon at her. Then you moved to another seat away from her, and she stole your balloon and popped it in front of you, all the while taunting you that you’re not bigger than her, “Little bitch, what are you gonna do now?” I told her to stop, and she yelled at me. At least she left you alone for the rest of the ride. Someday, you will be bigger than her and you can leave. Only a person who fears not having control would ever treat someone like that. One day, you’ll realize that this has everything to do with her and nothing to do with you. Every day is new, and you can define who you are—she doesn’t get to do that.

—Anonymous

into the ocean near Refugio State Beach. “A day after the spill, oil could be seen on nearly every rock in Refugio as crews worked to clean up the area,” reported ABC News. “Further south along the coast, one beach was nearly covered with crude oil Wednesday before it apparently was washed to sea before this morning.” On Thursday, the first **dead, oil-coated pelican** will be found washed up on the beach. “Refugio State Beach is often packed with campers during Memorial Day weekend, but will now be closed indefinitely,” reported ABC. “Officials said there’s a potential that far more oil leaked into the Pacific Ocean through the faulty pipeline, with a worst-case scenario at 105,000 gallons.”

WEDNESDAY, MAY 20 Speaking of horrible shit that’s been going on forever, the week continued with **Bill Cosby**, the once-beloved comedian who’s now just a babbling old fool trying to stay a half step ahead of the 40 women who claim to have been drugged and sexually assaulted by the star over the course of his career. Today’s item focuses on but one of these



FREDERICK M. BROWN / THINKSTOCK

CALLING OUT COSBY IN COURT

women—**Janice Dickinson**, the legendary 1970s/’80s supermodel and ’00s reality star who’s accused Cosby of drugging and raping her in Lake Tahoe in 1982 and is now taking him to court. “The statute of limitations has long since run out, but Dickinson says she has a fresh claim after Cosby’s team released a statement saying she had fabricated the story,” reported TMZ. “So now Dickinson is suing Cosby for defamation and emotional distress.” Will Dickinson’s civil case require Cosby to finally address his many rape accusers in court, where he’ll be asked under oath about the specifics of the alleged crime? Stay tuned, and thank you, Janice Dickinson.

THURSDAY, MAY 21 The week continued with the first of two consecutive **Religious Hypocrite Days**, with today’s commencing on Grindr, the mobile app for men seeking sex with men, where a self-identified “top” man placed an ad seeking other men to “make out naked and cuddle,” but took it down after he was identified (by the erotic photos he’d helpfully included in his ad) as **Matthew Makela**, a Texas pastor with a wife, five kids, and a history of anti-LGBT remarks. “The website Queerty said Makela confirmed it was in fact him [on Grindr],” reported WNEM News today, adding that Makela has resigned his position at Midland’s St. John’s Lutheran Church. But that’s not enough for at least one former parishioner, who claims her gay son was nearly driven to suicide by **Makela’s antigay teachings**. “Jennifer Kish said her then-17-year-old son Tyler suffered from serious depression and was considering suicide because he was told by Makela he was going to hell because he was gay,” reported WNEM, which then offered heartening evidence on the current okayness and then some of Tyler Kish. “Honestly, I feel very bad for him, because... everything he was telling me, he was telling himself too,” said Tyler Kish to WNEM. “He may very well decide that it’s the sin, blame the sin, and try to fix himself, and I don’t think there’s anything to fix, and I wish him happiness, but only as his true self.”

THE STRANGER'S ONLINE SIFF GUIDE: THE LAST OF THE GREAT ONLINE SIFF GUIDES!

The 41st annual Seattle International Film Festival is in the homestretch, and we’re running right alongside it, daubing its brow, helping it hydrate, letting it know that for all the exertion, its hair still looks amazing. Still not sure how to spend the festival’s final days? *The Stranger’s* online SIFF Guide is here for you with trailers, ticket links, official festival descriptions, original reviews, and *Stranger* staff recommendations—all fully optimized for easy browsing on phone or desktop. The countdown to the Closing Night Gala (Sunday, June 7) has begun, as is the nature of countdowns, and closing nights, and galas. But there’s still plenty of time to hunker down. Don’t let the biggest smorgasbord of cinema in the world pass you by!

It’s all in Things to Do, *The Stranger’s* online calendar: thestranger.com/siff.



FRIDAY, MAY 22 Speaking of professional religious people doing strenuous damage to children, the week continued with the **Duggars**, the fundamentalist Christian family featured on the TLC reality show *19 Kids and Counting*. Today’s Duggar of choice: 27-year-old Josh Duggar, the eldest Duggar son, who this week admitted to **molesting five underage girls** when he was a teenager in Arkansas. “His acknowledgement came after *InTouch* magazine published a story Thursday about police records it obtained from Springdale, Arkansas, hidden since 2006, that show Josh Duggar confessed to his father, Jim Bob Duggar, who then waited more than a year before contacting police about what his then-15-year-old son admitted doing to five girls,” reported *USA Today*. “*InTouch* re-



WHAT A GODDAMN MESS

ported that his father took Josh to an Arkansas state trooper, who was a personal friend, who took no action other than a ‘very stern talk.’ That officer is now serving a 56-year term in prison for child pornography, the magazine reported, and no case was ever brought against Josh Duggar.” In addition to being a very lucky child molester, **Josh Duggar is a noted conservative activist**, having served as a director of the designated antigay hate group Family Research Council, which routinely characterizes the LGBT community as a sexual threat to children. (His mom, Michelle Duggar, also “ran a robocall pushing for the repeal of [Fayetteville’s] nondiscrimination ordinance, which she warned would empower ‘child predators’ to threaten ‘the safety and innocence of a child,’” Right Wing Watch reported.) The rancid cherry on top of this shit sundae: TLC deigned to address the exploding scandal only today, after running a *19 Kids and Counting* marathon last night and

being called out by former TLC reality star **Mama June**, whose show *Here Comes Honey Boo Boo* was canceled by TLC immediately after photos surfaced of her on a date with a convicted child molester who’d allegedly preyed on her children. “Mama June is so angry TLC has not canceled *19 Kids and Counting*, she’s prepared to sue TLC, claiming the Duggar family is way worse than hers, yet they still have a show,” reported TMZ early this morning. Within hours, TLC issued a statement announcing it was pulling all episodes of the Duggars’ show from its broadcast schedule “effective immediately.” For a final word on this craptastic matter, we turn to Slate’s Mark Joseph Stern: “Josh may be a monster—but as *19 Kids and Counting* demonstrates, his path to depravity was lighted by the twisted beliefs of his parents. Although TLC goes to great lengths to mask this fact, **the Duggar family is a cult...** They adhere to a fringe Christian movement called the ‘Christian patriarchy,’ which commands total female submission to men and limited education for women. The Duggars do everything they can to control their children’s minds, then brainwash them with misogynistic dogma.” Condolences to all.

SATURDAY, MAY 23 In 10-billion-times-better news, today **Ireland** became the first country in the world to **legalize same-sex marriage** by popular vote, with 62.1 percent of voters in this overwhelmingly Catholic country saying yay for gay. Thank you, Ireland.

SUNDAY, MAY 24 The week ended with news of the deaths of two famous people: **Anne Meara**, the legendary comedy performer and actor, who also gave birth to Ben Stiller, died yesterday at age 85, and **John Nash**, the mathematician whose “beautiful mind” was the subject of an Oscar-winning film, died yesterday in a car crash on the New Jersey Turnpike. ■

Send hot tips to lastdays@thestranger.com and follow me on Twitter @davidsschmader.

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Oct 23
WHOSE LIVE ANYWAY?

Oct 26
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SILENT MOVIE MONDAY: THE
CABINET OF DR. CALGARI

Oct 29
SHAPING SOUND

Oct 30 - Nov 1
RIVERDANCE -
THE 20TH ANNIVERSARY
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Nov 20 - 22
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Nov 22
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Dec 10 - 12
TAYLOR MAC
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Dec 11 - 13
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BEAST

Dec 14
MYTHBUSTERS -
JAMIE & ADAM UNLEASHED

Dec 19
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AN APPALACHIAN
CHRISTMAS

Dec 29 - Jan 10
THE BOOK OF MORMON

Jan 26 - Jan 31
STOMP

Feb 2 - 7
BULLETS OVER BROADWAY

Feb 6
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Feb 7
THE JONES FAMILY SINGERS

Feb 9
PUSSY RIOT: A
CONVERSATION
AND DOCUMENTARY-
SCREENING

Feb 17
GREGORY PORTER

Feb 20
KRONOS QUARTET

Feb 8 - 29
TRADER JOE'S SILENT
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Feb 29
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Mar 8 - 13
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Mar 25
STARBUCKS
HOT JAVA COOL JAZZ

Mar 31 - Apr 3
BLUE MAN GROUP

Apr 2
AHAMEFULE OLUO -
NOW I'M FINE

Apr 6
TANYA TAGAO Presents
NANDOK OF THE NORTH

Apr 8
STAR TREK:
THE ULTIMATE VOYAGE

Apr 15 - 17
ALVIN AILEY AMERICAN
DANCE THEATER

Apr 16
ARLO GUTHRIE -
ALICE'S RESTAURANT
50TH ANNIVERSARY TOUR

Apr 26 - May 1
DISNEY'S NEWSIES

May 6
15TH ANNUAL
MORE MUSIC @ THE
MOORE

May 7 & 8
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May 13
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NEWS

My Picnic Was Interrupted by Drones

As Flying Robots Become More Prevalent, Enforcement of Their Usage Is Lax

BY KATHLEEN RICHARDS

On a recent, beautifully glorious Sunday in Seattle, my boyfriend and I decided to enjoy the day by having a picnic at Magnuson Park. We weren't the only ones who had that

idea. Soon, we were joined by families with kites, couples with dogs, Frisbee-throwers, and guitar-players. Then, as we lay on the grass, looking out at the water, our serene scene was suddenly punctuated by what sounded like a loud, motorized mosquito. Soon enough, a black object zipped through the air around our heads. And then another one. And then another. WWWHHHHHHRRRRrrrrrrrrrrrr.

They were drones.

We couldn't see who or what was operating these tiny plastic vehicles. But round and round they went, in a huge circle. This buzzing continued long enough to encourage us to seek refuge on another lawn. We packed up our things and headed up the hill, where we came upon the drone operators—three dudes, one who wasn't even facing the direction his drone was flying and seemingly wasn't watching it as it buzzed over the park.

As we got closer to them, we noticed that the guy not facing his drone was actually wearing a virtual-reality headset.

The Verge calls these virtual-reality drones a "delicious combination" and "wild and unique." And I'm sure they are for the user. But for those nearby, they are annoying as fuck.

And we couldn't escape them, even after relocating to the next lawn over. Nor could a couple trying to have a conversation about relationships. Their small dogs were freaked out, too. Hours later, we thought we had freed ourselves from this high-tech annoyance, only to encounter another group of dudes (and gals) with... another drone.

The drone bros in this group played a fun trick in which they shot the drone straight up in the air, let go of the controls, and then reengaged the drone right before it seemed like it would crash into the ground, sometimes right above our heads.

Is this the future of Seattle's parks?

Now, I get that parks are public space and should be enjoyed by everyone. And some of those people want to fly kites or throw Frisbees or talk on their phones. I have no interest in restricting the rights of people to enjoy parks as they like; however, drones pose a new problem—the complete obliteration of personal space. They can fly right over you, and supposedly you shouldn't be worried because (you hope) their operators are in complete control of them. But what happens if an operator loses control or a drone malfunctions? There is also the issue of noise pollution, as these suckers aren't quiet. Part of my enjoyment of going to a park is being able to get away (even a little bit) from the artificial noise of a city. Not anymore.

There's also privacy to consider. We

couldn't tell whether these drones were equipped with cameras or not, but it certainly made the experience of enjoying a picnic with a loved one more tense. If there was video, what were they seeing? What were they recording? Where would the video end up?

It turns out that—perhaps unbeknownst to the drone bros at Magnuson—operating drones in public parks is illegal in Seattle. Municipal Code 18.12.265 states:

"It is unlawful to operate any motorized model aircraft or motorized model wa-

enforcement agency," he said. "We can call the police, but realistically they're not gonna come out to a park to enforce that rule. I know that our parks staff, when they are around, have approached people and reminded them and told them about the rule. I guess we could put up signs where it's prevalent."

Seattle Police Department spokesperson Drew Fowler said police respond to all calls for service; however, he suggested that drones in parks are a low priority. "In the face of



tercraft in any park except at places set apart by the Superintendent for such purposes or as authorized by a permit from the Superintendent." (It's also illegal to operate drones in King County parks, except in designated

A drone operator who was breaking FAA guidelines would have to be punished by the FAA, not the SPD. But it's unclear how to make a complaint.

areas where model aircraft are allowed, according to King County Parks spokesperson Doug Williams.)

However, enforcing this no-drone rule is somewhat difficult, according to David Takami, communications manager for Seattle Parks and Recreation. "We're not an

someone's car being broken into, resources will be dedicated thusly," Fowler said. He added that SPD would only get involved in the enforcement of drone usage if someone were using a drone to commit a crime.

The Seattle Parks Department isn't the only level of government with rules about drones. The FAA also provides guidelines for model-aircraft operations (which includes consumer-grade drones). Among them:

- Fly below 400 feet and remain clear of surrounding obstacles
- Keep the aircraft within visual line of sight at all times
- Remain well clear of and do not interfere with manned aircraft operations
- Don't fly within five miles of an airport unless you contact the airport and control tower before flying
- Don't fly near people or stadiums



- Don't fly an aircraft that weighs more than 55 pounds
- Don't be careless or reckless with your unmanned aircraft—you could be fined for endangering people or other aircraft.

But operators of these consumer-grade drones do not need permission to fly them, nor are there any restrictions on taking photos with them (as long as they are for "personal use").

A drone that was breaking FAA guidelines would have to be punished by the FAA, not the SPD. But it's unclear how to make a complaint if you see someone breaking FAA guidelines—like, say, flying a drone near people picnicking in Magnuson Park.

Other than the FAA guidelines and the rule regarding Seattle parks, it is perfectly legal to operate a drone within city limits. "The criminal section of Seattle Municipal Code doesn't speak to drones, so we do not charge criminally for operating a drone in the city," wrote Kimberly Mills, spokesperson for the city attorney's office, in an e-mail. She added that her office has yet to prosecute a single case in which a person used a drone for criminal purposes.

"We can't, and don't, charge anyone operating a drone unless they're committing a crime in the process or, as you mentioned, [operating one in] the city parks and near airports," wrote Mills. "For example, it's conceivable that someone flying a drone right next to a fourth-floor apartment window in the city could get charged with voyeurism if Seattle police would arrest on that basis. I said conceivable, as that case hasn't been presented for filing to us."

Except that such a case has already taken place. Fowler said there have been only two incidences in city history (that he's aware of) in which drone usage rose to the level of SPD involvement. Both happened last year: In one incident, someone flew a drone close to the Space Needle (it was initially reported that the drone crashed into the city landmark). In another, a woman called the police after spotting a drone outside her apartment window (it turns out the drone was trying to capture the view of an apartment for rent). But both cases did not involve criminal wrongdoing. "Most people are hobbyists and just having fun," said Fowler.

But what happens if or when people start using drones for less innocuous purposes?

"This is an area where technology has outpaced the law," Mills wrote.

Takami agreed. "It's a growing issue," he said. "I haven't heard of any formal plans, but we've been mentioning it more and more because especially drones have become more of an issue versus the old model airplanes. So I know it's been discussed, but I don't know if there's any formal plan to address them."

One thing is certain: Drones will become more and more prevalent in everyday life, whether you like it or not. The FAA just approved hundreds of businesses—including Amazon—to use drones for commercial purposes, opening the door for drones to one day deliver our food and other goods. And in February, the FAA released a set of proposed new rules for drone operation. Currently, Washington State has no laws that regulate how the government can use drones (although a bill that would regulate government usage recently cleared the state senate).

Enjoy silence while you can. ■

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Why a Bellingham Student Spent 63 Hours Strapped to a Ship

Chiara D'Angelo, 20, Used Memorial Day Weekend to Protest on Behalf of the Planet

BY SYDNEY BROWNSTONE

By the afternoon of Friday, May 22, Chiara D'Angelo's friends knew she was planning something.

The 20-year-old Western Washington University student had split off from some of the activists organizing for an anti-Arctic-drilling march earlier in the day. She didn't tell them where she was going, but not long after, they figured it out. D'Angelo had clambered up an anchor chain belonging to the *Arctic Challenger*, a ship now moored in Bellingham Bay and soon expected to be used as a support vessel for Shell Oil's controversial Arctic drilling explorations this summer. D'Angelo had heard that the barge planned on moving soon. The initial goal was to stay strapped to it for several hours.

This wasn't D'Angelo's first protest. In 2014, she camped out on a platform high up in a Douglas fir for more than 40 hours to block the destruction of those trees on Bainbridge Island. But this time, the stakes were more global. D'Angelo told a support boat to communicate that she'd climbed up on the ship's anchor to prevent the fossil-fuel industry from destroying subsistence cultures on the North Slope of Alaska, as well as to prevent the industry from careening global temperatures into an irreversible climate-change scenario (as a recent scientific paper in *Nature* says will happen if Arctic oil reserves are tapped and burned rather than left in the ground).

D'Angelo wasn't alone. A dozen people, mostly Western Washington University students like her, gathered on a nearby beach to think of ways to get D'Angelo supplies while avoiding the US Coast Guard. By 11 p.m., roughly five hours after she had gone up, the group had assembled a sailboat, a dinghy, a kayak, bags of hot food and snacks, and a mobile bike unit serving hot black tea by the water. They'd heard D'Angelo's plan was to hang on until 4 a.m.

Webbing and carabiners attached to a rock-climbing harness would keep D'Angelo from falling into the water below, but she didn't bring much else. She also had no way of communicating with her friends on shore other than shouting. After 1 a.m., the wind picked up over the water. The Coast Guard escorted two of D'Angelo's support boats away from the chain, and some of the happy adrenaline from earlier in the day seemed to evaporate.

The group on the beach was nervous. Debra D'Angelo, Chiara's mother, had driven up from Bainbridge Island in a borrowed car as soon as she found out about her daughter. The first clue: a Facebook post about an activist who had attached herself to an Arctic drilling support vessel. She knew: "It's Chiara. Shit."

Her other kid was in Olympia at a Black Lives Matter protest. Now Chiara was attached to a boat, hovering above the frigid and indifferent water. She supported her

daughter's cause. It was also terrifying.

"When you have children saying what's happening is not okay, as a parent you can't stay in denial because it's their place, and their future," Debra D'Angelo said. "She's really intelligent and bright and informed, and informed me, and therefore, what can I do?"

Activists on the beach huddled in blankets and sleeping bags, going over the risks of getting a two-way radio to Chiara D'Angelo. They had the kayak, but the waters were rough. The cost of flipping could be hypothermia, death. A dinghy might be more stable, but also more obvious. If they messed that up, they'd potentially face a citation or arrest. And arrest would mean losing a critical part of the small team.

Around 3 a.m., a dinghy slipped beneath the pier and successfully passed off the radio to D'Angelo. After nine hours, her voice crackled through: "That makes my night so good!"

Two more activists joined D'Angelo on the chain later that night and in the early hours of the next morning. But in the hours after receiving the walkie-talkie, the same harness D'Angelo had brought up became responsible for intense pain. The straps cutting into D'Angelo's skin kept constant pressure on the bruises blooming beneath them.

On the morning of Saturday, May 23, supporters discovered a fix: a hammock so D'Angelo could rest. After that, she decided to stay another night.

On Sunday, May 24, a flotilla of kayaks—similar to the one that surrounded Shell's Arctic drilling platform, the *Polar Pioneer*, in Seattle on May 16—swarmed the bay around the *Arctic Challenger*. The walkie-talkie delivered to Chiara had stopped working, but Debra D'Angelo, Chiara's mother, had spoken to her daughter by bullhorn that morning. Chiara had been terrified that the barge was going to move with her body still lashed to the anchor chain, but her mother assured her it wouldn't. That evening, activists asked Chiara D'Angelo if she wanted to stay another night. *Kick your feet if you want to stay.*

D'Angelo kicked her feet.

On Monday, May 25, 63 hours after D'Angelo went up the chain, she decided to come down. She couldn't feel pain anymore, she said, but heard the *Arctic Challenger* wouldn't be moving for at least another two days and wanted to plan ahead. She had just received a trespass warning from the Bellingham police, but she sounded bright and chipper over the phone.

"I want [people] to take away that we are the people we've been waiting for," she said. "It sounds corny, but it's true. There are these spaces—sometimes really uncomfortable spaces—and it's really important that people who understand the issues of climate change step up and step into those spaces, and say enough is enough." ■



Chiara D'Angelo spent 63 hours tied to a Shell Oil Arctic drilling support vessel in Bellingham over Memorial Day weekend.

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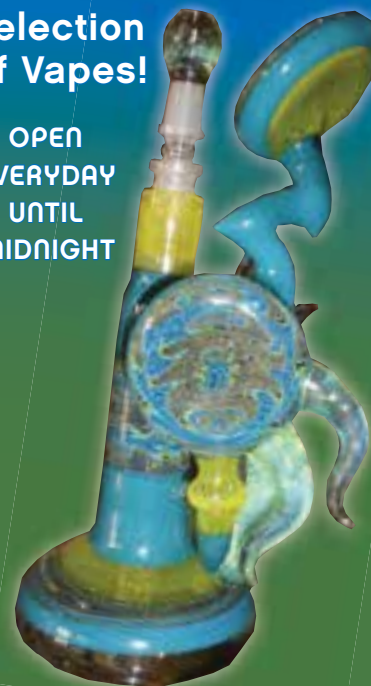


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Joe Axler

When he's onstage, metal sex kitten Joe Axler (aka Joe Grindo) is in control—powering through complicated drum solos and validating his sexy masculinity with undeniable Meg White-esque appeal. In his bands Samothrace, Splatterhouse, and Theories, Joe's wicked talent and heartfelt passion shine through. Joe took time off of his busy tour schedule to chat with *The Stranger*.

You're on tour right now. What are your must-haves on tour, and what is currently

in your beauty bag?

A man never tells.

How do you keep so fit on the road?

I keep a very strict food regimen* and exercise schedule. Basically, three times a day, I go outside and take six deep breaths. I also sit underneath a fluorescent light for six hours a day—that is my daily sustenance. And yoga.

Who does your hair, and what are your ultimate hair tips and secrets?

My hair is very expensive to maintain. That's all I'm going to say.

Do you feel a kinship with other male musicians in the metal scene coming up

around the same time as you?

I do. Since there are so few men in the metal scene, it always feels nice to run into another one on tour where we can share stories. I mean, it's a harsh world out there in the music scene; I constantly hear things like "Wow, you're a pretty good drummer, for a dude." Why can't I just be a "pretty good drummer"?!

How do you feel that creating music affects your life at home and romantic relationships?

I've had the same girlfriend for a long time; she's a real trouper, but I know that she is affected by the amount of time I am

on tour. She knows that me being a male in the highly female-dominated metal scene means that I'm a commodity and constantly objectified.

Is there anyone coming up in the male metal scene whose fashion has impressed you?

Absolutely—there's a relatively unheard-of gentleman named Lars Ulrich who plays in a metal band called Metallica. Google them. I'm fascinated by how well he wears state-of-the-art fashion. He really is an inspiration.

Who are your current style gurus?

Jesus... and Kanye. ■



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Daniel Enders

The fearlessly upbeat Daniel Enders of the noise outfit MTNS can often be spotted at gigs channeling his angst into a drum kit. MTNS just finished recording a collaboration with Arrington de Dionyso that will be released in the near future. (In the meantime, listen to MTNS at mountainss.bandcamp.com.) After chatting with Daniel, we were shocked to find that underneath that outrageously gorgeous mass of perfect brown curls, Daniel possess a wickedly adorable sense of humor. Not to be pigeonholed as a token male drummer, Daniel also enjoys shopping, astrology, and DJing around town with the fellas. Seattle musician Lisa Prank recently praised his improved technical abilities: "When I first saw Dan play, I thought he was just another pretty face in need of guitar lessons. But he must have gotten tips from Jenn Ghetto or something. He's gotten so much better! Wait, what instrument does he play again?"

I'm fascinated with male drummers. How on earth did you get into drumming? Did it take a while to figure out how to set up the drums?

It was tricky to figure out all those stands, and the hi-hat clutch was a bit baffling, but I think I have the hang of it now. I can't tune the damn things, though—I'm just a boy [laughs]. I leave it up to the professionals

What's your go-to workout routine to keep that upper-body strength?

Lots of beer and whiskey help, and snacks. I usually eat pizza combos before and after I play. I noticed this new "dad bod" trend, and I think this is the perfect workout to keep up my fab DiCaprio flab.

Is there anyone in the male noise/heavy rock scene who inspires your fashion choices?

Taylor Swift.

Being a male drummer must wreak havoc on your hair. What's your postshow hair-care ritual?

My split ends and hair knots have been nearly unmanageable lately, so I've been experimenting with new techniques to conquer this, like switching from shampoo to straight coconut oil. I also recommend putting your hair in braids before you go to sleep and letting your hair dry naturally after a shower if you're having trouble keeping your curls from going into the frizzy territory.

I heard Rabia Shaheen Qazi of Rose Windows contributed vocals to the new MTNS album, which I'm assuming means she also wrote most of the album for you. Did she also help out in the recording process?

We haven't recorded it yet, but that is the plan.

What summer hair trends are you looking forward to?

The end of the tiny top bun would be nice. I keep coming back to the idea of dyeing my hair and mustache fire-engine red... we'll see. ■

Kenneth Piekarski

Sure, his glorious blond-streaked curls and big blue eyes peeking out from underneath chic statement glasses make him an 11 on the 1-to-10 babe-o-meter, but don't write him off as just a pretty face! Kenneth Piekarski is the man behind avant-pop solo project Slashed Tires—an unconventional Seattle noise outfit that continues to wow the world, in part because this indie siren actually writes all the songs himself. Kenneth is working on a full-length Slashed Tires album that might be out this fall (but he always says that). Check out his work at slashedtires.com. Very much the male counterpart to the sexy/experimental sister group the Shaggs, Kenneth shakes things up by slipping a trombone into the mix. Women may listen to Slashed Tires for the clever, intricate noise music, but men tend to love him for his independent spirit of male empowerment.

Do you have a background in dance?

I'm self-taught, but my earliest memory of dancing was when I was 12 and at the reception for my father's first remarriage. There were those times at the roller arena in Richland, Washington, when I would roller-dance to TLC's "Waterfalls."



What is the future of men in rock?

I don't know. It used to be that a man could roll out of bed, put on some grungy clothes, barely rehearse, get drunk, and then get onstage and everyone would listen to him play really important rock music! But now, everyone's so "critical"—I'm just trying to live my life and have fun!

Can you share some of your hair secrets with us?

You know I'm a Virgo, right? (Pisces moon/Libra rising, ladies!) So my nightly hair ritual is this: Right before I go to bed, I fill my orca whale-patterned pillowcase with quartz crystals, burn some sage, and then go into the bathroom and rub scorpion oil into my hair for about 15 minutes.

How on earth did you learn to play an instrument?

Well, I learned how to play trumpet while doing time in the Pasco public school system, but I learned how to play guitar a few years ago. Basically, I would just close my eyes, play indiscriminate notes loudly, and imagine myself onstage in front of

all those kids at that Cap Hill venue Cairo. I don't want to even go into what those after-parties were like.

Who is your favorite Muppet?

Probably Yoda. ■

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4. Kick at stuff for no reason.

Tilson

Hiphop heartthrob Tilson keeps us guessing. Formerly of the genre-spanning rap/pop/rock/indie boy group the Saturday Knights, Tilson pulled a Beyoncé and went on to form Tilson XOXO, a project he masterminds as a male frontman with a voice of pure gold—and a body to match! Tilson knows how to keep a crowd mesmerized and has a fierce sense of style both onstage and off (he's got a passion for shoes, and it shows!). While there aren't any Tilson XOXO shows scheduled at the moment, you can watch his live KEXP performance on YouTube or check out Inferno every Saturday, where he may or may not be hosting. You'd think his focus on making music and keeping fit would be enough, but Tilson even bottles his own delicious ginger ale called Books & Bridges, which you can order at Westward. And have you seen him laugh? With a smile like that, we don't need to know your last name!

As a man in hip-hop has it been difficult for people to take you seriously?

People maybe don't take me seriously—maybe I started it because I *only* take them seriously. Please try to keep your eyes above my waist.

You have to look extra fierce up there—describe your stage look.

Up to now, it's been "Classic Hollywood," but that's about to change to "Future Porn."

Who are some other male rappers or musicians who have inspired you?

T and I, also L, there's S and O, can't forget N. Other than that, all rappers and musicians keep me inspired.

You're known for those thighs—what do you do to keep your signature gams so shapely?

Everything I can do... I do. Ladies, watch and learn; fellas, watch and learn: I stand up, walk, and sit down. Kick at stuff for no reason. I host Inferno at Barboza. I'm starting a practice called colga—cold-icy yoga. CrossFit classes will be my next thing.

What do you look for in footwear?

Me, in it.

Do you have bodyguards?

I have a general mistrust of the general public. But if you're reading this and want to find me, I'm at Westward or Caffè Vita, or maybe Bourbon and Bones.

What's your skin-care ritual?

Blue-corn mask, squirrel and dragonfly milk, velvet washcloths.

What summer fashion trends are you looking forward to?

Sheer cloaks. Lace bombers. Satin and linen pants. ■



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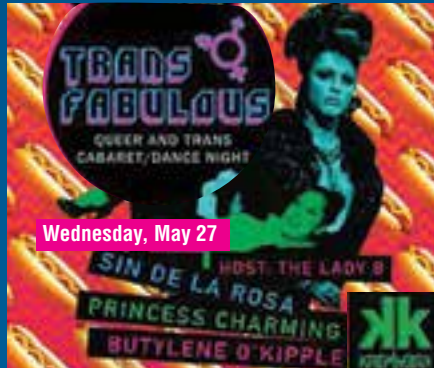


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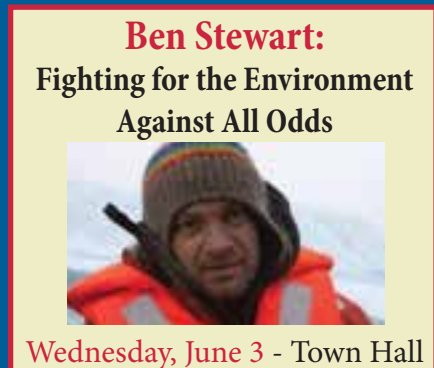
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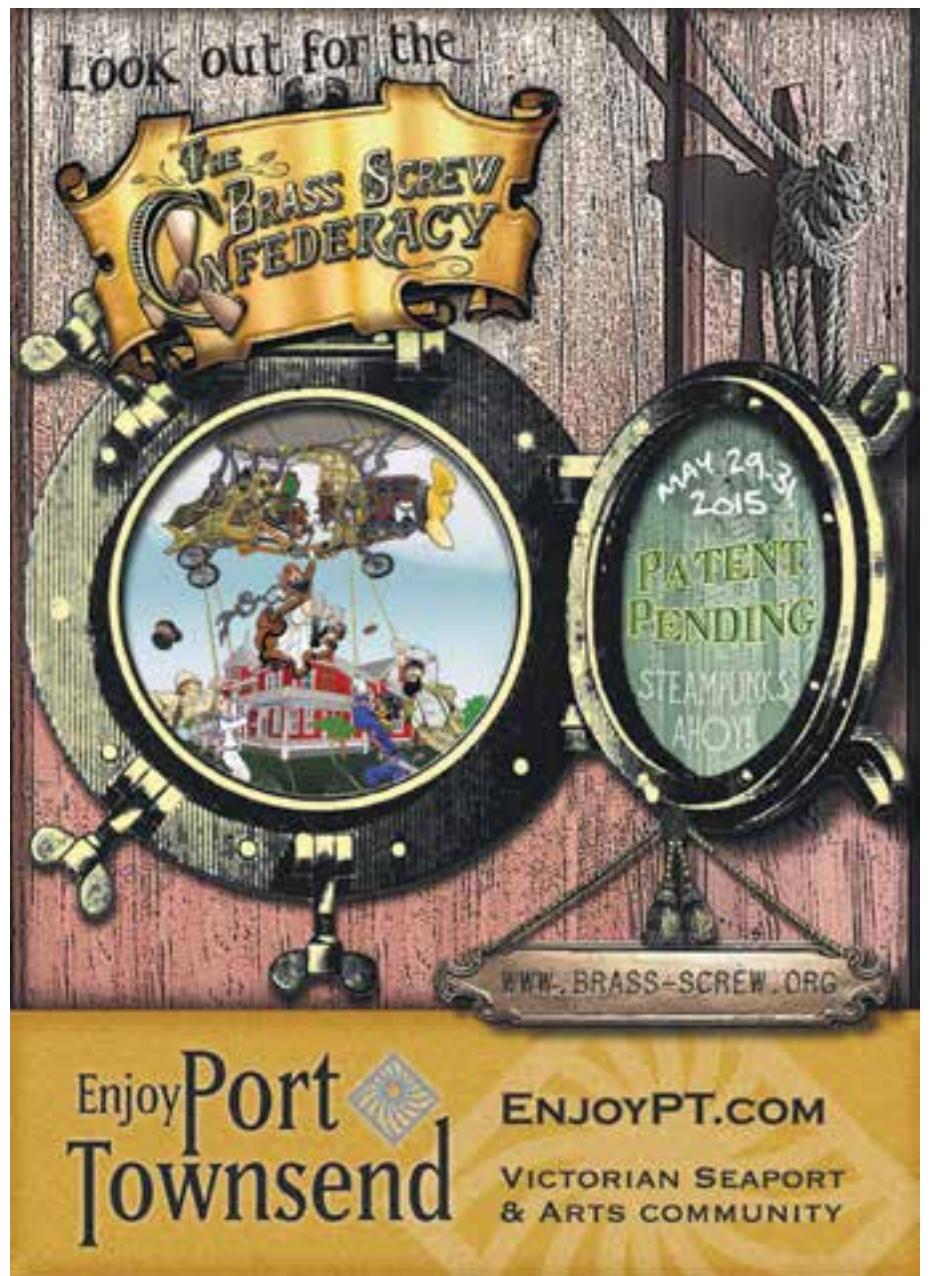
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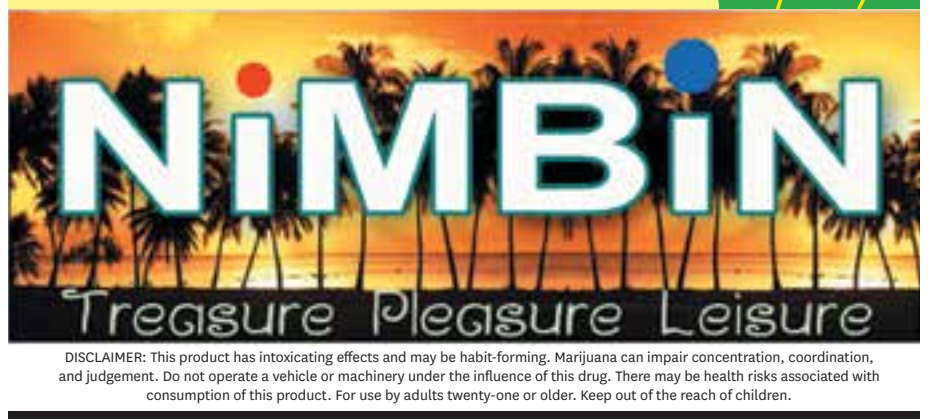


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WED MAY 27

Speedy Ortiz MUSIC

"I'm not bossy, I'm the boss/Shooter, not the shot," sings Speedy Ortiz's lead singer **Sadie Dupuis**. (Yes, she's referencing Sheryl Sandberg here.) The lyrics, off their single "Raising the Skate" from

new album *Foil Deer*, give you just a **taste of the band's attitude** toward the status quo. Often compared to 1990s alt-rock giants such as Liz Phair and Pavement, Dupuis and team recently added new guitar player Devin McKnight, who'll assist on the band's extended, fuzzy, **feedback-driven riffs**. With Alex G and Broken Water. (Barboza, 925 E Pike St, thebarboza.com, 8 pm, \$13, 21+) **LINDSAY HOOD**

THURS MAY 28

Feast for Change CHOW

Unlike San Francisco, awash in Burmese restaurants, it's **hard to find a good tea-leaf salad**—funky, fermented greens tossed with fresh cabbage, lime juice, and topped with salty, crunchy nuts and seeds—around these parts. That changes tonight, when you can have not only this dish, but also Thai street-food specialty miang kham, as well as both **sweet and savory Iraqi pastries**. You'll also be able to meet the women making these traditional foods. All proceeds **benefit Project Feast**, a local nonprofit that helps refugee and immigrant cooks turn their culinary skills into marketable businesses. (Pike Place Market Atrium Kitchen, 1433 First Ave, projectfeast.org, 6 pm, \$50) **ANGELA GARBES**

FRI MAY 29

Hop Along MUSIC

Sophomore albums can be the kiss of death for bands, but Hop Along's second LP, *Painted Shut*, has given the band a razor-sharp focus. Thankfully, singer Frances Quinlan abandons the whimsy of her original folk sound for **something more punk-inspired** after pairing up with her brother Mark Quinlan on drums and bassist Tyler Long. Now you'll find her cooing and screeching lyrics as **equally poetic and disjointed** as her vocals. If you're lucky, she'll scream your face off during this performance. This isn't music for bedtime, kiddies. Frances Quinlan's voice might **sing you a lullaby** for a few bars, but it'll just as quickly turn into an exorcism. (Chop Suey, 1325 E Madison St, chopsuey.com, 9 pm, \$10 adv/\$12 DOS, all ages) **LINDSAY HOOD**



SAT MAY 30

'Construct\s' ART

Among six new installations by artists who are Asian Pacific American women, two have locked-up interiors that beckon. Lynne Yamamoto's house made of white silk is doorless and windowless. You **circle its sealed body**, hoping it will reveal itself another way. In another room, Kaili Chun's small metal cages are double-locked, and you must unlock both (keys are given) to release the **voices of birds and people** and musical instruments recorded and just waiting to play from interior speakers. Each is a **mysterious broadcast**, and you can DJ by releasing more than one at a time. (Wing Luke Museum, 719 S King St, wingluke.org, 10 am–5 pm, \$14.95, through April 17) **JEN GRAVES**

SUN MAY 31



Trike Race

SPORTS

Organizers stress that this year the trike race is an "unofficial, unsanctioned, radical self-liability" race (you are responsible for you). That in no way changes how frickin' FUN this Sunday afternoon **race down the hilly side streets of**

Queen Anne is. The basic rules: (1) You should probably drink one beer at Targy's Tavern before the race. (2) You need a small bike with three wheels (and **no motor!**) that will support your fat ass (skateboards and little red wagons are also welcome). (3) You should probably **drink at least one beer** after the race at Ozzie's in Lower Queen Anne and revel in the legendary postrace glory. (Targy's Tavern, 600 W Crockett St, targys.com, 1 pm, free, 21+) **KELLY O**

Madaraka Festival MUSIC

The 21st-century **African head charge mode** will be celebrated at the second Madaraka Festival at EMP's Sky Church. Last year, the sold-out show featured a surprise performance by Macklemore, who is not very African (though we all come from Africa) but is pretty close to the program's artistic director, the **trumpeter Owuor Arunga**. This year's show features performances by JusMoni, Blitz the Ambassador, Zack Okell, and Sauti Sol, a stylish Kenyan Afropop band that has been making **smooth township tunes** since 2006. This is how you represent the global African of our day right. (EMP Museum, 325 Fifth Ave N, empmuseum.org, 7:30 pm, \$25/\$100 VIP, all ages) **CHARLES MUDEDE**

MON JUNE 1

No Lights No Lycra

MUSIC/DANCE

There's an old Zimbabwean proverb that states: **"If you can walk, you can dance; if you can talk, you can sing."** While it's a lovely thought, many people still feel understandably shy when it comes to shaking what their mamas gave them on Seattle's occasionally **ice-cold dance floors**. Luckily for them, the Fremont Abbey has begun hosting weekly No Lights No Lycra nights, whose only goal is to give folks "a dimly lit space to **dance as freely as they do in their living rooms**." Go forth into the (semi)darkness and let fly your freakiest moves. (Fremont Abbey, 4272 Fremont Ave N, facebook.com/nlnlseattle, 8:30 pm, \$5, all ages) **KYLE FLECK**

TUES JUNE 2

'Next Time I'll Aim for the Heart' SIFF

Directed by former *Cahiers du Cinema* critic Cédric Anger, *Next Time I'll Aim for the Heart*, a **French film set in the 1970s** in a small town, has all of the elements that we can identify as cinema. The cinematography is constantly surprising us, the score swells, and the killer at the center of its plot, which has many twists, is perfectly and even **predictably psycho**. Though a little long, *Next Time* is clearly made by a person who really has a **strong idea** of what filmmaking is about. (SIFF Cinema Egyptian, 801 E Pine St, siff.net, 9:45 pm, \$13) **CHARLES MUDEDE**

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(main) Lesley Rausch and Lucien Postlewaite, (right) Carla Körbes. Images © Angela Sterling.

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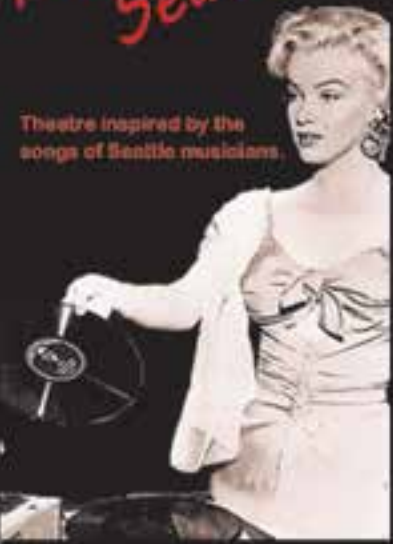
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ART & PERFORMANCE

Art...below Theater...page 25



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AKIO TAKAMORI'S 'GIRL IN YELLOW JACKET' Piggybacking, watching you.

You Know That One Thing You're Not Allowed to Talk About? That's the Subject of Akio Takamori's Ceramics

BY JEN GRAVES

The great ceramicist Akio Takamori is also a great lover of photographs. One of his favorites is the dusky 1893 portrait taken by the French photographer Nadar of his floppy-haired son and two Japanese samurai visiting Paris.

Armed and dressed in their formal robes, the straight-backed samurai stare down the camera while the delicate little boy stands between them, slumping in his baggy pants and gazing off dreamily. The contrast between the boy and the samurai is almost dramatic enough to constitute cognitive dissonance. Another kind of animal encountering this photo would have legitimate cause to wonder how Homo sapiens could possibly be a single species.

"I always really admired Nadar's way of looking at things," Takamori told the audience at a 2014 lecture he gave at the Smith-

sonian American Art Museum. "He just captures, as it is."

As it is: Takamori and his wife are having an ordinary day in Seattle until they pass by a window or mirror. He catches a glimpse of their reflection, and he's shocked, still, after 31 years of marriage. He's shocked because he looks so Japanese, and she looks so Anglo. They share everything, yet they look like aliens to each other. Takamori knows this is what other people see.

"I kind of live with an inferior[ity] complex toward the Western civilization, you know what I mean?" Takamori told me. "Especially the physicality. You go to the Metropolitan Museum to see the Greek and Roman sculptures, and Apollo's ass is beautiful! It's undeniable, isn't it?"

But if Apollo's ass is beautiful, is Takamori's

ass ugly? (Does my ass look non-Western in this?) And as an artist who makes asses himself—Takamori sculpts human figures—how should they look given the Greco-Roman Western standard he grew up seeing in art books?

Well, Takamori's people are deliberately awkward. They're fragile, made in dry, scratchy, plaster-like bisqueware, not smooth, cold marble. He sculpts the forms, fires them, then paints and refires repeated layers of drippy, diluted underglaze, which end up looking like watercolor paint. On faces, Takamori makes it look as though the color rises up blotchily, as if the figures are actually blushing. His thick painted lines articulate shapes: the folds in a turned neck, the curves on each side of a nose. The bodies are often standing, but sometimes they're lying on their backs or sides, or squatting provocatively with legs spread.

Takamori's people force a reckoning with scale. They're often described as slightly less than life-size, but whose life-size? Once Takamori sculpted General Douglas MacArthur standing next to Emperor Hirohito, from an actual 1945 photograph. In the photo, Hirohito comes up to MacArthur's ear. In Takamori's sculptures, Hirohito is only as tall as MacArthur's armpit. The difference is exaggerated.

"Embrace your differences!" is a cheer heard in the name of multiculturalism. But in Takamori's art and life, signs of cultural difference are uneasy because they connote real differences. Difference is a stubborn kernel that will not resolve. It's that one thing you don't talk about.

Embracing difference isn't the same as facing it, anyway.

Takamori's figures face you, and you face them. Sometimes the women and girls wear their hair in buns that stick out in hard, rude, suggestive protuberances that breach the space between you and them. In a new series of bodies on display at James Harris Gallery, the protuberances jutting off the people are actually other people. There are four pairs of piggybackers, each sculpted as one form. They might be siblings, or a parent with a child, and rather than contrasting each other in appearance, there are strong family resemblances between them. They give off a feeling of reassurance, a bond.

There also are, for the first time in Takamori's life, pure landscapes. Five sculptures of mountains are arrayed in a row along a 20-foot stretch of pedestal that stands 44 inches high. (I wondered how tall Takamori is by comparison,

and when I e-mailed to ask, he answered, "I am 5'4" and look how I can make bigger people look short." He'd attached a photo of his public sculptures: three oversize female Asian figures, miniaturizing the actual Whole Foods shoppers walking by them in South Lake Union.)

The five mountains inside the gallery newly embody Takamori's double consciousness. Three of them are based on Japanese artist Sesshu's 15th-century landscape paintings, in which mountains rising up through fog and clouds eclipse any faint signs of human interference. Sesshu's paintings are built like white and ink layer cakes.

The other two landscapes, dating from both ends of Sesshu's century, are based on paintings by Albrecht Dürer (*View of Arco*) and El Greco (*View of Toledo*). In these, the forms recede rather than stacking up. If you were to take a walk inside these paintings, you'd naturally feel like going from one side to another in the Eastern ones, whereas in the Western scenes, you'd walk straight ahead up into the distance.

In sculptural form, Takamori builds the Sesshu mountains into fat walls with craggy bulges. Their floating clouds are the cousins of those old, familiar rude protuberances on

Takamori's figures, awkward, sexual, and slightly vegetal. Meanwhile, the westernized sculptures twist up to thin points dotted with wart-like rock outcroppings and pinkie-thick castle towers. Do I prefer the Western mountains with their doll-house features and priapic thrust

because I'm Western and something deep in me loves Apollo's ass? Very possibly.

The Beginning of Everything is the title of Takamori's new show, and in the middle of it are sculptures of babies—he has been making babies as dual symbols of innocence and age for several years now. He is 65 years old. Past work has addressed the subject of his father aging. (His doctor father—and this makes perfect sense considering the frank, polymorphous perversity of Takamori's work—ran a venereal-disease clinic, hung Japanese prints on the walls at home, and stocked the bookshelves with volumes on Western art.)

At James Harris there are two ceramic sculptures of baby boys nude on their backs. Their arms are splayed in that careless baby way, and their eyes can't focus. Nothing on this earth is their concern, or even in view. Takamori also hung them very high on the wall, higher than any General MacArthur, removed from the human realm. Maybe in this other, heavenly place, Takamori would never have to feel the conflict of difference, the conflict between being a successful artist and an alien reflection in a mirror, someone who looks, even to himself, merely short and odd. Maybe. We can look up and imagine. But we live down here. ■

REVIEW

Akio Takamori: The Beginning of Everything

James Harris Gallery
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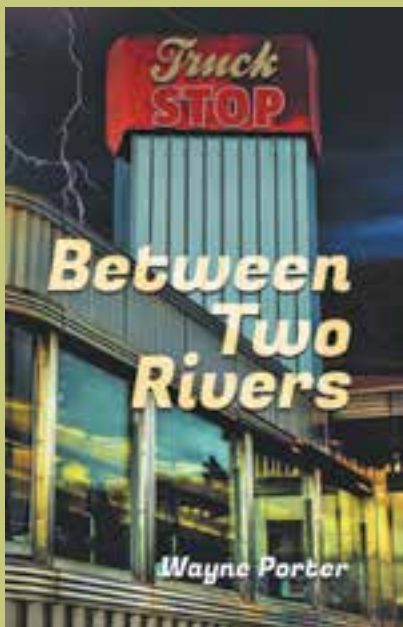
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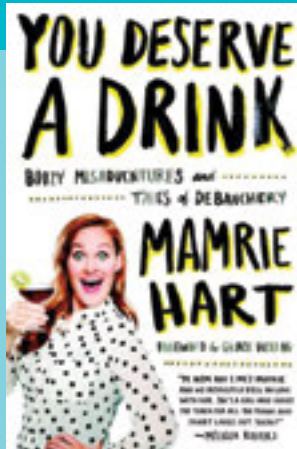


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THEATER

Mud Is About Poor People Like Waiting for Godot Is About Hobos

Which Is to Say: Not Very Much at All, Actually

BY BRENDAN KILEY

You'd be forgiven for thinking that *Mud*, a short and bitter play by María Irene Fornés, is just about poor people. Its three characters look like they're from a Dorothea Lange photograph—two are literally caked in dirt; one is slightly cleaner in a ratty suit jacket and tie—and the set is a small square of battered wooden floorboards and furniture. But Fornés, an 85-year-old Cuban American playwright known for her work in the avant-garde, is after bigger game: us. *Mud* is about poor people like *Waiting for Godot* is about hobos.

Mae (Mary Ewald) and Lloyd (Tim Gouran) live on the dusty wooden square, separated from the up-close audience by a floor-to-ceiling membrane of translucent fabric. (This production, directed by John Kazanjian, seats only 20 people.) They're not quite siblings and not quite lovers—they grew up together but have been "mates" in the past. When *Mud* begins, she's iron-

ing and he's hunched in a corner, trying to convince her that he "got it up" yesterday. She doesn't believe him, so he points to a spot on the wall, claiming that's

where he'd ejaculated. She's still skeptical. They curse each other for a while: He mocks her for going to school; she says he's a "pig" who "stinks" and will die in the mud. "I'm going to die in a hospital," she announces. "In white sheets. You hear? Clean feet. Injections... I'm going to die clean."

Lloyd is ill but refuses to go to the clinic. Mae goes for him, the doctors give her a pamphlet, and she invites a man in a tie named Henry (George Catalano) inside to read it for them. He barely can, but Mae asks him to dinner, setting the tragedy in motion: Henry, seemingly more dignified and "clean" than the sick and sniveling Lloyd, becomes master of the shack. But while Henry is more sophisticated, Mae learns he's also capable of meanness and cruelty, and the worm—in this case, her previous relationship with Lloyd—begins to turn.

Fornés has written *Mud* in 17 short scenes, little dramatic snapshots that form a collage of bleak futility. Its only scraps of comedy come in sad bursts, as when Lloyd barely summons enough strength to flip off Henry while he's not looking and mouth "Fuck! You!" before slumping back to the ground with a self-satisfied grin. Ha-ha.

All three performances feel more restrained and symbolic than realistic—though Gouran, as the suffering Lloyd, comes closer to flesh-and-blood humanity—but that suits the stylized text just fine. (And is far preferable to the actors trying to ham up the play's sad tension.) "If I didn't remember things," Henry lectures during one dinner, "I would feel that I don't know them. I like to learn things so that I can live according to them. According to my knowledge..." Lloyd, do you like to learn things?" Lloyd lifts his head from his plate. "What is it that I haven't learned?" On the night I attended, a few people in the audience laughed—but it was an uneasy laugh. ■

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Images: Madeleine Albright wearing Liberty designed by Oja Bakker. Photo: Diana Walker.

Read My Pins: The Madeleine Albright Collection has been organized by the Museum of Arts and Design, New York. Generous support for this exhibition was provided by Brian Simon and for the exhibition catalogue by St. John Krets. The local presentation of this exhibition is curated by Stefano Cavani.

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 Planet of the Humans: The Leap to the Top

(5/30) World Science Festival Live Stream
 Wizards of Odds

(5/31) World Science Festival Live Stream
 Time is of the Essence...Or is It?

(6/1) Colin Dueck
 'The Obama Doctrine' and 2016 Elections

(6/2) Hampton Sides
 The USS Jeannette's Trailblazing Voyage

(6/3) SAMA presents Kathryn Korch and Beth Meyer
 How to Talk to Your Kids About Drugs

(6/3) Ben Stewart
 Fighting for the Environment Against All Odds

(6/4) Occupy.com presents Lawrence Lessig and Marianne Williamson
 'Killswitch' Premiere & New Hampshire Rebellion Fundraiser

(6/4) Sy Montgomery
 Examining an Octopus' Character, Intellect

(6/5) Rick Araluce with Juan Alonso-Rodriguez
 Journey Into the Mind of A Visual Artist

(6/6) Town Green Day of Service
 Lettuce Link at Marra Farm

(6/6) Columbia Choirs presents SpringSong

(6/6) Kshama Sawant Re-Election Campaign presents Chris Hedges, Kshama Sawant, and Jill Stein
 Rally to Re-Elect Kshama Sawant

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JENNIFER RICHARD

Manolin Is the Best Kind of Beach Vacation

Seafood-Focused, Latin American-Inspired Dishes from Renee Erickson Alums

BY ANGELA GARBES

Manolin feels like a beach vacation—not the cheesy kind with blended drinks and fresh towels, but the kind of oasis you might discover at the end of a bumpy ride down a dusty road, where you take up residence in a palapa and subsist on fresh fruit, seafood, and warm tequila for weeks.

The restaurant on the Fremont/Wallingford border features lovely blue tiles the color of a crystal-clear ocean, cream cinder-block walls, high ceilings, skylights, and possibly the best bar in town—huge and horseshoe shaped, topped with a glossy wood counter that's stained pale gray. It faces the bustling open kitchen, the heart of which is a glowing, Argentine-style wood-fired grill. There are also personal touches: light fixtures made from salvaged wood and vintage glass insulators, an abundance of potted plants (one dangles from the top shelf of the bar, tickling bottles of tequila), and a charming message ("Baby Come Back!") printed on all of its receipts.

The restaurant was painstakingly built almost entirely by its primary owners, Joe Sundberg and Rachel Johnson. Patrick Thalassinos bartends (and is also a part owner), and the chef is Alex Barkley. All four are Pacific Northwest natives who forged their partnership while working at Renee Erickson's the

Walrus and the Carpenter and the Whale Wins.

With that background, it's not surprising that Manolin is heavy on seafood and the seasonal bounty of the region. But while the menu is firmly rooted close to home, it holds just as many Latin American components that result in dishes and drinks that

feel truly distinct and inspired.

The house cocktails (all \$10) are a great example of this approach, as well as a great way to begin a meal. The Rainbow Falls is surprising and delicious—smoky tequila mixed with sweet carrot puree, balanced out with lemon. In the Grayland, the spice of dry curacao and the subtle heat of piment

d'Espelette counter the sugars of rum and pineapple. Drinks go down easy here, as they do on vacation.

For food, you'll want to start with the rockfish ceviche (\$10), a dish so lovingly described by our server (who later introduced himself

as co-owner Joe Sundberg) that we couldn't resist: Soft pieces of the mild fish, marinated in plenty of lime juice and chili, tumble out of the buttery half avocado in which they are served (bless you, Manolin, for being so generous with your avocados). But what makes the dish wonderful are the cubes of sweet potato, poached gently in cinnamon oil, which provide a subtle, crucial layer of warmth and spice. A wild haystack of fried sweet potato strands adds a welcome crunch.

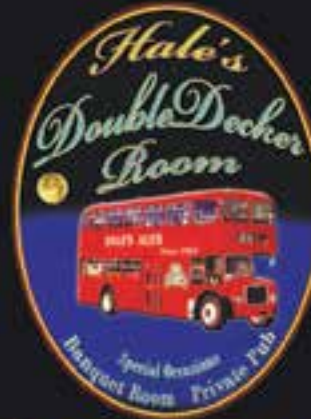
When, on my first visit, the first course of ceviche was painfully delayed, Sundberg handled the situation perfectly: Before we could say anything, a complimentary bowl of plantain chips (\$4) was delivered with a sincere and succinct apology. The sweet chips

Drinks go down easy here, as they do on vacation.

are dusted with just the right amount of salt and pepper to make them an addictive drinking snack. Unfortunately, I can't say the same for the chicharrones (\$6), which, while beautifully airy and crackling, and served atop a fine Calabrian chili aioli, were so salty as to be almost inedible.

The tea-poached squid (\$10) was good but had too many components: Sweet-and-sour kumquat, piquant jalapeño, fresh ►

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celery leaves, crispy lotus chips, and quinoa overwhelmed the tender bits of seafood and made it hard to detect the flavors of the tea in which it was cooked. A small plate of Arctic char (\$11) fared better: Its fatty meat was imbued with smoke, accompanied by astringent pickled baby turnips and mustard seeds, sauced with sour cream, and dotted with chive oil and fresh dill.

My favorite dish currently on Manolin's menu might actually be a seemingly simple spring slaw (\$9). It's a mountain of raw vegetables—fennel, shaved asparagus, sliced pea pods, sprigs of red watercress, and matchsticks of tart green apple—tossed in a light, creamy dressing and amplified with an abundance of fresh herbs, most notably shiso, the mint-like Japanese green. It's another example of the kitchen's small, surprising but impactful ways that really make you appreciate what Barkley and crew are doing.

I also love the smelt escabeche (\$12) because there is absolutely nothing shy about it: three whole smelt, battered and deep-fried, then lightly bathed in vinegar and served with big pieces of pickled vegetables atop a single bracing mustard green.

As much as I enjoy the massive, warming presence of Manolin's grill, it seems like Barkley sometimes struggles with the temperature of the coals and the plancha on which he cooks. I ordered halibut with spring mole (\$14) on two separate visits, in part because I liked the local take on the Mexican sauce made from rhubarb, nuts, chilies, and pumpkin seeds, but also because

My favorite dish might actually be a seemingly simple spring slaw—a mountain of raw vegetables tossed in a light, creamy dressing.

the first time I had it, the fish had been tragically overcooked. The second time the halibut was prepared much better: A crispy, golden exterior gave way to a plush, moist center, but only on one side—the cooking was still uneven.

Issues with the wood-fired grill aside, Manolin's flaws stem from overthinking. The ceviche mixto (\$14)—scallops, geoduck, and octopus with tomatillo, cucumber, and sea beans—felt overwrought and discordant. While the scallops and geoduck were thinly sliced, perfect, and sweet, the baby octopuses seemed to have been cooked separately and didn't have the same delicacy or brightness. Instead, they were a little tough and bland and cut into cumbersome halves that felt awkwardly plunked into the serving bowl. And the pieces of cucumber—also cut into oddly large chunks, rather than being light and refreshing, were essentially sour pickles weighing down a dish that should have felt light and easy.

A plate of sliced Muscovy duck breast (\$10), grilled to a lovely, pink-centered medium rare, with rhubarb and bitter endive to cut the meat's richness, verged on greatness, but blobs of rum butter, sticky-sweet and cloying as cake frosting, were both unnecessary and distracting.

Still, Sundberg and Johnson have managed to create something important. The couple drew much of their inspiration for Manolin during a trip through the Yucatan Peninsula. Upon returning, it would have been easy for them to fall back into everyday routines and lose sight of what they had experienced. Instead, amid the countless, long workdays, they've managed to turn a brief moment into a way of life. ■



RULES FOR WASHINGTON STATE DISTILLERIES JUST GOT BETTER

Local distilleries now have more marketing opportunities thanks to Senate Bill 5353, which Governor Jay Inslee signed into law on May 7. According to the Washington Distillers Guild, the law will allow distilleries to mix cocktails at their tasting rooms, showcase and sell their spirits at farmers markets, and sell their products at events they host.

BOOM NOODLE REOPENS, BOAT STREET CAFE CLOSING

Boom Noodle (1121 E Pike St, 701-9130) has reopened on Capitol Hill after closing, then being replaced briefly by Kaisho, which closed April 30.

Also, the **Dunbar Room** (900 Madison St, 693-3767)—the lighter, brighter replacement for the Hunt Club restaurant in the 106-year-old Sorrento Hotel—is up and running, serving standard hotel fare but with plenty of the local and seasonal ingredients that have long been the calling card of new chef Seth Caswell (Emmer & Rye). And over in Ballard's little brewing district, **Lucky Envelope Brewing** (907 NW 50th St, 659-4075) has opened its taproom. Among the microbrewery's offerings is a Thai-spiced Belgian Tripel infused with lemongrass and lime leaves. Lucky Envelope also hosts food trucks Thursday through Saturday.

You have less than a week to eat dinner at Renee Erickson's **Boat Street Cafe** (3131 Western Ave, 632-4602), which will close on May 30. Don't worry, though: Boat Street Kitchen will continue serving lunch and brunch in the same spot, and Erickson has two new restaurants opening later this summer on Capitol Hill.

STANDARD BREWING PLANS MAJOR EXPANSION

For the last year and a half, Justin Gerardy, owner and brewer of the Central District's tiny and excellent **Standard Brewing**



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(2504 S Jackson St, 535-1584), has been looking at buildings throughout the city in the hope of expanding his production, as he struggles to keep up with the demand on his taproom's 12 taps. Finally, Gerardy announced that he's found the right space—and he doesn't have to move anywhere. Over the next eight months, Standard will be expanding its present location, starting with its minuscule patio, which will take over the whole parking lot this summer. A new, expanded brewing system will increase production sevenfold. And in October, Gerardy will take possession of and begin construction in the space next door (which currently houses Halal Meat), where he'll serve food and liquor. Gerardy expects a grand reopening of the new Standard Brewing at the start of 2016.

MILES JAMES NAMED CHEF OF HITCHCOCK DELICATESSEN & CHARCUTERIE

Bainbridge Island's **Hitchcock** restaurant, which just celebrated its five-year anniversary, and **Hitchcock Delicatessen & Charcuterie** announced two new hires to their culinary team: JJ Johnson (Matt's in the Market, Tilth) will serve as the restaurant's chef de cuisine, and Miles James (of the dearly departed Dot's Charcuterie & Bistrot) is now chef of the delicatessen. ■

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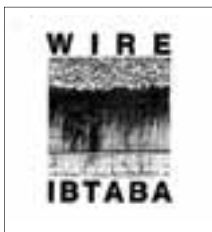
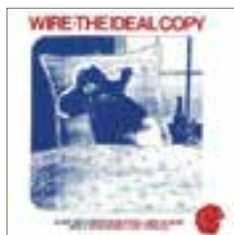
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Practice Makes Perfect: I Listened to the 11 Full-Length LPs Wire Made Post-1979

BY EMILY NOKES

The first three Wire albums—*Pink Flag*, *Chairs Missing*, and *154*—make up a masterpiece trilogy of art-punk/experimental pop. Hailing from England, the original lineup of Colin Newman

(vocals, guitar), Graham Lewis (bass, vocals), Bruce Gilbert (guitar), and Robert Gotobed (drums) set the post-punk bar, influencing everyone from the Cure to Sonic Youth.

My post-*154* Wire timeline was vaguely aware that the band had re-formed in the late 1980s and made music that people (stoned girlfriends, snobby ex-boyfriends, know-it-all uncles, amused record-store clerks, et al.) shrugged off as being “pretty bad.” I assumed they’d fallen like an underground Weezer parable. The band refused to play their older albums, instead hiring a Wire cover band—the Ex-Lion Tamers—to open their sets. But SHIT, did everyone else realize that there were 11 full-length albums after *154* (not EVEN counting the massive amounts of singles, EPs, and other collections) spanning the late 1980s to the early 1990s before starting back up again in the early 2000s?

Last month, I saw that Wire released a self-titled album and were touring. So I tackled this later portion of their discography. Here’s my synopsis. Buckle up.

The Ideal Copy (1987): On the first full-length album post-*154* hiatus (1980–1985), Wire are getting their ‘80s on. Newman’s unmistakable voice is the only thing that relates this shimmering electro-pop to late-’70s Wire, except for tracks like “Ambitious” where Lewis sounds like a melodramatic Bowie. There are some experimental sound bits floating around, but at the end of the day, the shadowy synth and saucy drum machine are pretty New Order. The version I’m listening to is the reissue, which means it contains the “bonus” tracks from their 1986 EP *Snakedrill*.

A Bell Is a Cup Until It Is Struck (1988):

More of the refined, heavily-eye-shadowed sound. I could ride an escalator to the layers of synth and mid-tempo shrugging. The landscape is breezy ‘80s-goth-lite with non sequitur lyrics. “Kidney Bingos” stands out as a wistfully sweet summer song. I’d like the

slightly faster “Come Back in Two Halves” if the gentle over-dubbed guitars hadn’t already lulled me to sleep.

It’s Beginning to and Back

Again (IBTAB) (1989): Fuck. We’re still in a John Hughes movie. “German Shepherds” is satisfying in a moody way, but two songs later, they are giving tinny hip-hop a shot on “Illuminated.” NO. This album is a reconstruction of live recordings mashed into a stern dance computer. “Over Theirs” is an awful song that I only kind of like because it’s SO odd.

Manscape (1990): I can’t even with this title. And the first song is called “Life in the Manscape”—do tell! “Unfamiliar letters/Anagram situations/Silence please/Poets at work.” Slipping weird lyrics over brainless, subdued dance junk? I’m not falling for it. My boredom turns to claustrophobia. Tell the drum machine to change it up a bit, PLEASE. In the immortal words of James Hetfield, “It sounds stock to my ears.”

The Drill (1991): More Wire covering Wire. *Drill* has been cited as being an early precursor to minimal techno. According to Wire nerd Wilson Neate (author of *Read & Burn: A Book About Wire*, and Wire’s *Pink Flag 33 1/3*), the monotonous, manufactured beat is called “dugga.” There’s even a compilation album of other people covering this cover called *Dugga Dugga Dugga*. The sheer ridiculousness of it all is bringing Wire back into my good graces. “I want to drill you. (I want to drill. You.)”

The First Letter (1991): This is credited to Wir instead of Wire. They changed their name after drummer Robert Gotobed left. It’s one hell of an uneven album—some parts are flat, like we’re still living in a Patrick Nagel print; others are completely strange soundscapes. As a whole, I’d describe it as a cup of half-carbonated pastel dance soda with a couple black patent-leather Krazy Straws in it.

Send (2003): The dudes are back from another breather. This release contains tracks from *Read & Burn 1* and *2* EPs (2002), plus four new tracks. (Sigh.) BUT HEY! Real guitars! Tense buzzing and fuzzing! Sneering vocals! It’s mostly okay rock ‘n’ roll. Comparatively, I’m so relieved, I could cry.

Object 47 (2008): At this point, if you add the prior full-lengths, singles, EPs, and compilations, this is the 47th item in the band’s discography! It’s more inviting, outward-facing rock with distortion and bass lines I want to wrap around me like a friendly snake. “Circumspect” is brooding soft rock, and “Perspex Icon” has me bobbing my head around, feeling like someone finally opened the window in the suffocating synth closet.

Red Barked Tree (2010): Melodic and sweet with more depth, the guitars crisply jangle and the vocals possess a clean and catchy sincerity. “Two Minutes” gets Fall-esque with tin-can-talk/shout vocals, “Smash” is catchy and buzzing, and my favorite on the album, “A Flat Tent” starts with handclaps and—dare I say—sorta sounds like a caustically upbeat Ramones/Wire puree.

Change Becomes Us (2013): No one wants their favorite band to keep making the same albums (unless you’re the aforementioned Ramones, who get a rock ‘n’ roll high school hall pass), but *Change* reaches back to the melodic, frazzled post-punk of Wire’s earliest albums. Yet it’s still innovative with blobs of watery guitars, fancy production, and clean synth intermissions between the more punk-leaning jams. There’s a face slap of arena rock, too.

Wire (2015): We made it! I like this album. I feel like both Wire and I have really earned this moment, you know? But the first song is called “Blogging,” and its lyrics bug me. The technology argument seemed dated when it began—from the people who refuse to look up from their smartphones, to the people who call people out about their smartphones, to the very word SMARTPHONE.

Anyhoo, in our current era where a lot of angst art-punk sounds like old Wire, Wire would get tsk-tsked for sounding like old Wire, so they’re doing the best that Wire can do in this situation. AND THESE ARE ALL NEW SONGS! The second song, “Shifting,” has Newman’s voice tuneful and sweet. “Burning Bridges” is sunny and dazed, “In Manchester” brings up the energy a few tracks before the foreboding “Sleep-Walking,” and “Joust & Jostle” quickens with a sort of Billy Idol urgency in its pants. The penultimate “Octopus” snapped me back to attention with vaguely industrial noise injections and weird and watery vocal distortion. It’s as catchy as anything on *Chairs Missing*.

I’m not in a hurry to revisit most of their work, but I respect Wire’s dedication to not giving a fuck. It takes true weirdos to enthrall the art punks before dancing off to the beat of their own drum machine, refusing to cannibalize their most respected work.

Wire are dead, long live Wire! ■

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THE COUP, NATASHA KMETO HEAD UP KEXP’S CONCERTS AT THE MURAL SERIES

KEXP and Seattle Center’s **Concerts at the Mural** summer series will feature Oklahoma indie-rock group Other Lives, Portland electronic-music producer/singer Natasha Kmeto, and agitational hip-hop band the Coup. The **free, all-ages shows** take place every Friday in August at 5:30 p.m. at the Mural Amphitheatre at Seattle Center. Here are the lineups. August 7: Other Lives, the Shivas, Tangerine; August 14 (**Decibel Fest Night**): Natasha Kmeto, Shaprece, Manatee Commune; August 21: The Coup, Pillar Point, TBD; August 28 (**Swingin’ Roadhouse Night**): headliner TBD, Country Lips, Evening Bell. Seating is on a first-come basis, and there’s beer and wine from

Boots Riley of the Coup



Redhook Brewery and Columbia Winery for the 21+ crowd. You can bring folding chairs and blankets, but don’t take video and audio recorders, large coolers, umbrellas, or pets onto the mural grounds. For concert updates, go to kexp.org.

PARKE DIEM BRINGS ELECTRONIC MUSIC TO VOLUNTEER PARK

Capitol Hill’s Volunteer Park is, generally speaking, an underutilized space for live and DJ-oriented music, so it’s refreshing to see Parke Diem once again take over the grassy premises on Saturday, June 6, for a **nine-hour dance-music bash**. Now in its fifth year, Parke Diem features a wide variety of popular veteran producers and disc jockeys from the local scene, including Sean Majors & Gene Lee, Jimni Cricket, Pressha & Kozmo, Splatium, Ramiro, and Juicy Moment. In addition, vendors like Alba’s Treasure Trove, 8-Bit Babe, and, of course, **Hippy Raver** will be selling clothing, candles, accessories, jewelry, and snacks. Artists will also be painting throughout the day. The party runs from noon to 9 p.m. and is free to all.


EARTHY ALCHEMISTS TIERRA MAGOS SPEAK IN PSYCHEDELIC TONGUES

One of the most exciting new local rock bands to cross our ears this year is Tierra Magos, which consists of ex-Rose Windows keyboardist/bassist **David Davila**, ex-Curious Mystery guitarist/sitarist/vocalist **Nick Gonzalez**, and Midday Veil/Geist and the Sacred Ensemble percussionist/drummer **Sam Yoder**. Tierra Magos means “Earth Alchemists” in Spanish, and these seasoned players transmute Latin-flavored psych rock, Peruvian chicha, surf-inflected garage rock, and even Canterbury-like prog rock in their epic songs. Gonzalez plays a double-headed string instrument that incorporates both guitar and sitar, and while his vocals can sometimes land a little flat, the group’s songs provide alluring swerves and go off on **flamboyant tangents**, keeping you pleasantly surprised. Tierra Magos’ next show happens June 18 at the Sunset Tavern with La Luz. You can check out a couple of the band’s efforts at tierramagos.com. ■

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The Title of Jessica Hopper's New Music Criticism Collection Made Me Uncomfortable—I'm Glad I Read Past the Cover

BY LINDSAY HOOD

Though many of my friends were in on the joke, at first I found the title of Jessica Hopper's new book, *The First Collection of Criticism by a Living Female Rock Critic*, uncomfortably arrogant. Given all the female music writers out there slogging through the trenches of male opinion, I was concerned that the wink of the title concealed the old, tired music-critic habit of making grandiose declarations as a means of bulldozing any potential contradictions. Music writing always involves a strange struggle with the ego. The intersection of journalism and opinion is so messy that critics often shirk the responsibility of addressing it. By positioning herself as a singular authority, I worried Hopper was denying the agency of other female voices in an attempt to distinguish her work.

I'll happily admit I was wrong—though it can be nerve-racking to watch a writer you admire play chicken with the line of provocation. In the foreword, she writes, "This book is dedicated to those that came before, those that should have been first, and all the ones that will come after." I shouldn't have been surprised. This balance of confidence and humility, the willingness to admit vulnerability and address it with humor, has been drawing me to Hopper's byline for years. But I would be lying if I said the title did not give me pause. I was afraid she had teetered off the edge and placed more importance on having a public persona than encouraging her peers and fellow writers. But you know what they say about books and their covers.

Hopper was one of the first music critics I read who didn't make me feel like an idiot. Her pieces "Emo: Where the Girls Aren't," "Louder Than Love: My Teen Grunge Poserdom," and "You're Reliving All Over Me" brought to mind all the times I couldn't remember the name of the seventh track on the fourth album in a conversation that made me feel less than worthy about my fact-retention chops—which are all too often mistaken for listening skills and personal taste. As someone who lives in constant fear of *not knowing enough*, it was comforting to imagine a tiny, teenage Jessica Hopper pretending to love Soundgarden when she really wanted to listen to the B-52's, or acquiring knowledge of Dinosaur Jr. in hopes of a make-out session in the woods. I can't

tell you how many times I've tried to store up little bits of music knowledge in anticipation of being quizzed on a date. Hopper's reflections inspire solidarity, as opposed to embarrassment.

Some of the pieces do wander into uncomfortable diary-entry territory. I could

have lived without the open letter to Sufjan Stevens or the pilgrimage to Gary, Indiana, after Michael Jackson's death, for example. However, these inclusions are counteracted by Hopper's ability to remove herself from the narrative when necessary. After a brief introduction to the piece, she lets Hole tell the story of *Live Through This* for *Spin*; her questions disappear so producers Sean Slade and Paul Q. Kolderie can step to the foreground. But sometimes her presence is the essential ingredient. In 2013, when Hopper reopened the conversation with music journalist Jim DeRogatis about the charges of R. Kelly's sexual misconduct, I removed "Ignition Remix" from my playlists and stopped laughing at *Trapped in the Closet*. It was a sobering moment.

Above all, Hopper remains excited about music. She often makes a case for why music is interesting in the moment she's writing, as op-



JESSICA HOPPER *The first author photo on the first collection of...*

posed to rooting her arguments in nostalgia. (See pieces "You Know What?" "Old Year's End," and "How Selling Out Saved Indie Rock.") Her writing illustrates the music-writ-

er spectrum. Sometimes we are more fan than critic, and vice versa. Hopper excels at moving between the multiple roles—friend, naysayer, mentor—the critic is called upon to play in any given piece.

Perhaps I was so stuck on the title of this collection, so wary of its joke, because I was loath to

admit how much my approach to music writing owes to Hopper. Her work has made it easier to justify my belief that writing myself into the story is more honest and useful than feigning objectivity. The writing in this collection is a precedent that ultimately justifies the title. ■

The First Collection of Criticism by a Living Female Rock Critic
by Jessica Hopper
(Featherproof, \$17.95)

Hopper excels at the multiple roles—friend, naysayer, mentor—the critic is called upon to play.

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BARRY MANILOW From the slums of Brooklyn to the collective unconscious in 80 million records.

I Never Thought I Made Wimpy Ballads: An Interview with Barry Manilow

Related Topics: Organic Broccoli, Omelet Bars, How Success Makes You an Asshole

BY TRENT MOORMAN

Her name was Lola. She was a blogger. Sorry, always wanted to say that. Okay, she was a showgirl. And Rico wore a diamond, not a cubic zirconia. Then Rico shoots Tony, who's in love with Lola, and 30 years later, Lola still mourns. We know the story of "Copacabana." Even babies who can't yet speak can sing it. But why? Why is this song lodged into the collective memory? Simply put, because Barry Manilow is blessed with a rare and powerful knack for melody and his voice is triple platinum. To date, the 71-year-old newlywed Manilow has sold more than 80 million records, with more than 50 Top 40 hits. But to get a real sense of his knack, you need to listen to the jingles he wrote for State Farm and Band-Aid, "cause Band-Aid's stuck on me."

As part of this One Last Time! Tour and the Manilow Music Project, anyone who donates a new or gently used musical instrument to the KeyArena box office will receive two tickets to the show. Manilow donated a keyboard to Seattle Public Schools. The project hopes to provide music scholarships. Mr. Manilow spoke from Chicago before a concert there.

Hey, Barry! Thanks for doing this. I've got the all-access Manilow pass.

Hello. Okay. I didn't know we were doing that. What sort of access is it?

They said I get omelets in the greenroom. And Heineken.

Well if you find an omelet bar, let me know. I haven't seen one.

I think I also get organic broccoli.

You must be in a different greenroom than me. Because I don't even get that kind of broccoli. Are you sure you're talking to the right guy?

Yeah. You're Barry Manilow. You sing "Mandy." [I sing: "You kissed me and stopped me from shaking, and I need you today. Oh, Mandy."]

Not bad. I can tell there's some real emotion there. You'd have done well at the Sands in Vegas. Did you have any questions? Or did you just want to talk about broccoli and sing? [Laughs]

What's inside you that not many people know? What's the Barry we might not see?

I know I sing some softer emotional songs, but I'm closer to being a rock 'n' roller than some people might realize. There's a big backbeat behind most of these ballads, if you listen to them. I never thought I made wimpy ballads. Take "Mandy" you're singing there; it's got a pretty big backbeat.

Is it really true you wrote "Copacabana" in 15 minutes?

I wrote the melody in 15 minutes. I was on vacation at the Copacabana Hotel in Rio de Janeiro. There were ashtrays and towels that said "Copacabana." Bruce Sussman and Jack Feldman, the guys who wrote the lyrics, they took longer with it, writing the story.

Do you consider yourself a pop star?

I don't know where I fit in. Lots of critics have been uncomfortable seeing me as a pop star. I like to think of it as a pie. I've got my slice of this pie. It may be small, but it's mine.

What city has the best preshow broccoli? Do you get pissed if they serve the stale stuff from QFC?

More broccoli questions? Last one, right? The best broccoli was probably somewhere in Europe.

When you listen to "Mandy," does your own singing ever make you cry?

I actually don't think I sing so well. I want to connect with people, though. I'm passionate about it and try to sing that way. And I hope listeners can tell. Other singers can sing circles around me. If you listen to my songs, I want to move you. My main goal has always been to move people.

Was your success sudden or gradual? How did it change you?

When it happened, it was like a tornado. It made me an asshole at times. The schedule becomes demanding. You don't get much rest. You might say things you don't mean to say. I've apologized to many people [laughs]. I think it's harder to become a success than it is to be a failure. If you're a failure, you can go back to the drawing board with your tail between your legs and keep trying. But when you become successful and you're not prepared, it can be a bad combination. There are no preparation classes for that kind of thing.

At one point, you lost a lot of money?

Oh, I lost all of it, even after all the big records, "Mandy" and "Copacabana." I wasn't paying attention to finances. I didn't start off from money. I was bouncing checks at the grocery store when "Mandy" hit. When I made money, I got an accountant, and we invested in the wrong places. So I started over. I never felt lost, though. I figured if I could make it out of the slums of Brooklyn, I could get through anything.

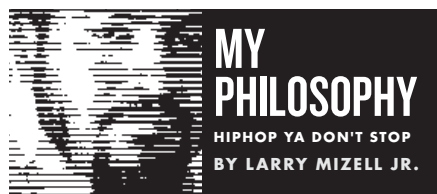
Your recent album, *My Dream Duets*, is described as "duets with dead people." You're singing with Marilyn Monroe, Whitney Houston, Mama Cass, Judy Garland, and John Denver.

Everyone's doing duet albums. I thought, "How can I do a different duet album?" I made a list of people I've always wanted to sing with, and when I looked at it, all the people are no longer here. It was an album I never thought would happen. But musical technology has gone so far. Jay Landers at Verve Records found these genius technicians and engineers who were able to separate the vocals from the orchestras on those scratchy old records and just give me the voices. So I composed arrangements and put a brand-new orchestra under every song. I redid them a bit and did duets with the vocals. I had the best time putting it all together.

What was singing with Whitney like?

Incredible. It was really deep. It was like she was right there with this perfect, beautiful voice. I had Kleenex with me, wiping tears. ■

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WORD TO THE MOTHER

Go outside, get in the sun, keep your spir-its up. As always, West Coast rap will help. Oakland's sons **Yukmouth** and **Numskull**, known the world over as **Luniz**, are coming to the Crocodile on Thursday, May 28. It's high time, seeing as "I Got 5 on It" turns 20 years old this week. *High Timez* is, in fact, the name of their latest mixtape, a bouncy revival that finds the two discovering their good old chemistry again, so to speak, sounding both contemporary and in keeping with their old work. The **Stay High Brothas**, **Anthony Danza** (fka AD), and **DJ Marc Sense** all kick in like Shinobi too.

Speaking of bringing that old thing back: **Snoop Dogg**—not Lion, not 'Zilla, but the *D-O*-double *G*—has returned with a new album, *Bush*. The first fruits of Snoop's deal with **Pharrell Williams**'s new label, i am OTHER, *Bush* is produced entirely by Pha-real (with some assists from the rarest Neptune **Chad Hugo**) and



continues the easy hit-making synergy with a sure-shot experiment of breezy park-jam funk where the rap takes a backseat to the groove. It kicks off to a brilliant start with the instant hit "California Roll," a languid love letter to LA that features no less than **Stevie Wonder** singing backup and blowing his harp. There's also a video set in an ancient Egypt/future LA fantasy—how could I not be completely sold?

Wish You Were Here, the **Physics**' latest project, finds **Thig Nat** and **Justo** in the groove with another quality outing built for riding around and getting it. They leave behind the more experimental electro affectations of *Digital Wildlife* for a warmer type of contemporary R&B/rap hybrid. They're also headlining Neumos on Friday, May 29.

Last year, the Physics hosted the inaugural **Madaraka Festival**—thrown by **One Vibe Africa** to showcase "the music, visual arts, initiatives, and innovations that embody the special relationship between Seattle and Africa." (Simon Okelo founded One Vibe—a nonprofit that uses music and art programs to inspire Kenyan youth—in Manyatta, Kisumu, Kenya, before moving to Seattle in 2010.) On Sunday, May 31, Madaraka 2015 goes down at EMP, with ample original talent from the source: Nairobi's **Sauti Sol**, ace Ghana rep **Blitz the Ambassador** (check out "JuJu Girl" from his new *Diasporadical* EP), Kingston's **Dax Lion**, brilliant Bay Area raptivist **Aisha Fukushima**, Kenya's **Zack Okello**, Ugandan rapper **Babaluku**—not to mention Seattle reps **Owuor Arunga**, **JusMoni**, **LaRue**, and **Project Lionheart**, with your hosts **Yirim Seck**, **Naomi Wamboe**, and **DJ Sureal**. Even if you can't go, you can support One Vibe's mission by donating to their Indiegogo campaign. ■



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THU/JUNE 4 • 7:30PM

ari hest w/ zarni

next • 6/5 & 6 eric & encarnación's flamenco de raiz • 6/7 tommy simmons w/ kara hesse and tim rose • 6/8 oz noy w/ jeff sipe, james genus • 6/9 ron sexsmith w/ alice phoebe lou • 6/11 world party w/ gabriel kelly • 6/12 seattle boylesque festival • 6/13 marty balin (of jefferson airplane) • 6/14 school of rock

musicquarium lounge

NEVER A COVER

• 5/27 kareem kandi • 5/28 judd and joe • 5/29 birch pereira and the gin joints / tor dietrichson's 60th w/ mambo cadillac • 5/30 roemen and the whereabouts • 5/31 hwy 99 blues presents chris stevens surf monkeys • 6/1 crossrhythm sessions • 6/2 paul benoit trio • 6/3 eli meisner trio

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JURASSIC 5

7/10

8PM

JJ GREY + MOFRO
with ETHAN TUCKER BAND

5/28

8PM

KMFDM
with CHANT + BLACK DECEMBER

7/18

8PM

WALK OFF THE EARTH
WITH SCOTT HELMAN

5/30

2:30 PM

MISTERWIVES

8/19

8PM

BEST COAST
with BULLY

6/4

8PM

NEON TREES
with YES YOU ARE ALEX WINSTON

6/6

8PM

THE PSYCHEDELIC FURS
+ THE CHURCH

9/3

8:30 PM

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APOCALYPTICA

5/29

with ART OF DYING

8PM

EPIK HIGH

6/2

8:30 PM

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8/7

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GEORGE EZRA

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Wednesday 5/27

Wire, Mild High Club, Posse

(Neumos) If you've ever seen *Our Vinyl Weighs a Ton*, the Stones Throw documentary that focuses on the wildly eclectic and diverse taste of its founder, Peanut Butter Wolf, you'll understand why he signed Ariel Pink collaborator and stone-zone lo-fi oddball Alexander Brettin, who records under the Mild High Club moniker. On "Windowpane" b/w "Weeping Willow," his debut Stones Throw single, there's a woozy, harpsichord-heavy, paisley-psych vibe with groovy rhythms under distorted Ween-does-the-Beatles vocal treatments. It's not totally out there musically, but with elements of library music, some occasional Clapton-esque guitar wankery, and John Maus-like simplicity, there's a lot to be said about his enjoyable forthcoming full-length. Much like Gary Wilson in the early 2000s, Mild High Club is Stones Throw's WTF of 2015. His slack-tastic sound will fit nicely against Posse's perfectly crafted indie rock and will certainly show a more stark contrast against Wire's taut, muscular post-punk brilliance. This is, nonetheless, one of the most diverse rock billings of the month. **TRAVIS RITTER**

Speedy Ortiz, Alex G, Broken Water

(Barboza) Though they formed in 2012, this Northampton, Massachusetts, quartet could pass for the best should've-made-it band from the 1990s, the one that had the ability and the ideas, except bad luck got in the way: Instead Bettie Serveert and the Breeders filled the gap. Speedy Ortiz follows a simi-

lar conversational, best-friend template. Just add a touch of twang and quasi-metallic grit (the vibrato in Sadie Dupuis's voice also brings Screaming Female Marissa Paternoster to mind). Though there's a certain familiarity to their sound, the restlessness of sophomore release *Foil Deer* reveals new dimensions with each spin. Dupuis, an MFA graduate in poetry, belongs to a lineage of ladies who aren't afraid to express vulnerability but don't have to shout to be heard—unless they want to. **KATHY FENESEY**

Chui Wan, Black Nite Crash, The Purrs, Glaciers on the Moon

(Lo-Fi) Over the last five years, China's rock scene has started to make some inroads in the United States, and what I've heard of it (Carsick Cars and White+,

Chui Wan eschew the obvious and plumb a seldom-used vein of rock.

especially) is promising. Add Beijing's Chui Wan to the list of Chinese groups you should follow closely. The four-piece slots comfortably into what people in horn-rimmed glasses call "post-rock." Chui Wan do so with an understated poise and ear for introverted, tricky rhythms and deceptively endearing melodies that recall great German '90s/'00s groups like To Rococo Rot and Kreidler. Thankfully, Chui Wan



WIRE Taut, muscular post-punk brilliance. Wed May 27 at Neumos.

eschew the obvious and plumb a seldom-used vein of rock that smacks of intelligence and a predilection for casual disorientation. I'm genuinely sad I'm going to be out of town for this show. **DAVE SEGAL**

Inverted Space New Music Ensemble

(Jack Straw Cultural Center) The Inverted Space New Music Ensemble performs works with electronics and new compositions written by Seattle-based composers. **JEN GRAVES**

Thursday 5/28

120 Minutes Party: Alternative Music from 1986-2000

(Lo-Fi) In honor of MTV's influential alternative-music block *120 Minutes*, the Lo-Fi has gathered a heap of

local talent for a throwback to a pre-Napster period of underground goodness, before Pitchfork muscled its way to taste-making prominence. The timeline allows for the possibility of tunes by everybody from the Pixies to Weezer, though judging by the bands mentioned on the Facebook invite, smart money's on a heavy load of tunes from the Reagan/Bush era. With acts like Dark Hip Falls, Furniture Girls, and Tomo Nakayama providing the covers and DJs spinning hits by the likes of the Cure and Kate Bush, tonight promises to serve up a concentrated dose of melody-rich drama. Fingers crossed for Sunny Day Real Estate's immortal mope-fest "In Circles." **KYLE FLECK**

Marisa Anderson/Jodi Darby, Garek Jon Druss/Nick Bartoletti, Marcus Price/Coldbrew Collective

(Northwest Film Forum) Sound the freak alarm!



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Wed
5/27
8pm

BLACK NITE
CRASH, Chu Wan,
The Purrs, Glaciers
on the Moon - \$7

Thu
5/28
9pm

120 MINUTES PARTY:
Alternative Music
from 1986-2000

Fri
5/29
9pm

ECSTATIC
COSMIC UNION,
Some Surprises

Sat
5/30
9PM

FUTURE FRIDAYS
Fabulous
Downey Bros,
Umber Sleeping,
Retrospector

Sun
6/1
8PM

DEATH HYMN
NUMBER 9,
Snakebites

Tue
6/2
9PM

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Friday, May 29th

SHOVELS

Hexengeist

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Wood Knot

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Saturday, May 30th

BISHOPS GREEN

BLOODCLOTS

The Lucky Boys

Sick Ward

9PM, \$10-\$12

Tuesday, June 2nd

MASSANGER

Gazebos

Bad Motivators

9PM, \$6

Wednesday, June 3rd

THE HARMS

Heartwarmer

The Cosmopolites

9PM, \$8-\$10

Friday, June 5th

THE VONNEGUTS

Strange Lovers

Mirror Ferrari

9:30PM, \$7

Monday, June 8th

CHURCH

Swampheavy

Audrey Horne

Dura Madre

9PM, \$8

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Local experimental-music luminaries associated with Debacle Records are taking over Northwest Film Forum for a night of live audio/visual pairings. Garek Jon Druss's infinite soundscapes demand concentrated listening, and with visuals by Nick Bartoletti, Druss's drones and use of propulsive tonal manipulations might just inspire euphoric states. Portland-based experimental folk artist Marisa Anderson creates an unlikely guitar amalgam of time and space with historical influences ranging from Appalachian mountain music to West African guitar and Delta blues. Her free-form noise/American folk guitar redefines the way we think about classic genres, and her intricately picked, magisterial weird-Americana will be accompanied by adroit local video artist Jodi Darby. Seattle's Marcus Price rounds out the bill of diverse experimental sights/sounds with his highly kinetic and effervescent experimental electronic music, with visuals by Coldbrew Collective. **BRITTNI FULLER**

Girlschool, Crucified Barbera, Old James, Velvet Black, Piston Ready

A (Studio Seven) Not many bands can claim as much cred in '80s UK heavy-metal circles as Girlschool. Despite frequent lineup changes over their 37-year existence, core founding members Kim McAuliffe, Enid Williams, and Denise Dufort have kept the band going strong for their worldwide network of passionate superfans. Although they also happen to be the longest-running all-female band in rock history, it turns out that was a natural fit that just ended up happening when they met in school in South London. McAuliffe explained, "We couldn't find any blokes who wanted to play with us." Girlschool are currently touring behind their 13th album, *Guilty as Sin*, and this show will be a delightful must-see opportunity to catch these legendary heavy-metal punks. **BREE MCKENNA**



THE MOUNTAIN GOATS *Spinning yarns of lonely road warriors. Fri May 29 at Showbox.*

Friday 5/29

The Mountain Goats, Blank Range

A (Showbox) No one familiar with musician John Darnielle could've been surprised with the publication of his first novel last year, *Wolf in White Van*. The man's songs have always resembled short stories more than traditional verse-chorus-verse pop, outlining the mundane tragedies and Pyrrhic victories of modern life with an empathetic eye and natural knack for the English language. The literary bent

continues unabated on his most recent album as the Mountain Goats, *Beat the Champ*, which takes on amateur wrestling as its unlikely focus. Backed by chiming, MOR-ish indie rock, Darnielle spins yarns of lonely road warriors and grown men in masks, never reaching for easy metaphors or clichéd turns of phrase. It's an elegiac little gem, in a career stacked high with them. **KYLE FLECK**

Quintron and Miss Pussycat, Nots, the Witches Titties

(Sunset) Hailing from the eccentric land of New

Orleans, Quintron and Miss Pussycat are some of the most fascinating people I've ever encountered. Miss P creates fantastically trippy puppet shows that often open for the couple's organ-drenched, supernatural swamp-rock sets. The music is aided by Quintron's inventions: a light-reactive drum machine called the Drum Buddy (Laurie Anderson bought one!) and more recently the Weather Warlock—a wind-, light-, and precipitation-controlled analog synthesizer. The whole delightfully curious affair is like taking non-freak-out acid or eating a weed brownie that makes you feel psychedelic instead of super tired. Go. **EMILY NOKES**

Hop Along, Field Mouse, Lithuania

A (Chop Suey) When Frances Quinlan's voice cracks, it feels like it cracks open my heart. The Hop Along frontwoman's powerful vocals can switch from achingly tender crooning to howling cries of rage, at times equally raspy and honeyed, crackling with emotive energy. This is a band I can't passively listen to—the Philly group's first Saddle Creek Records release, *Painted Shut*, commands intent listening with my headphones, paying attention to every inventive guitar swell and poetic lyric and vocal fluctuation. I can't stop poring over "Happy to See Me," a heart-wrenching and sparse song that meditates on differences in memory and perception, beginning with the speaker "trying to change my mind about how everything went" and ending with a wish to grow old with old friends, as Quinlan sweetly coos before unleashing her raspy howl of "We will all remember things the same." *Painted Shut* is a gift of a record I've only just begun to open. I can't wait to see this band live. **ROBIN EDWARDS**

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SUN 5/31
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JOSH ROUSE
WALTER MARTIN
(OF THE WALKMEN) 9PM - \$20/\$22

Mon June 1
UK INDIE ROCK
PALMA VIOLETS
PUBLIC ACCESS T.V., TANGERINE 9PM - \$15

UP & COMING
5/30 BOB SCHNEIDER ★ 5/31 THE SHOW PONIES ★
6/3 SAN JUAN ★ 6/4 THE OWL PARLIAMENT ★ 6/5
HAMILTON LEITHAUSER ★ 6/6 JAMES MCMURTRY
★ 6/7 HOWIE DAY ★ 6/9 MANDOLIN ORANGE

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THE MOTHER HIPS
with Vaudeville Etiquette
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5.30 Saturday (Bollywood Dance)
JAI HO! DANCE PARTY
Hosted by DJ Prashant
\$10adv/\$12-\$15dos, 8pm, 21+

5.31 Sunday (Rap/Hip-Hop)
POTLUCK WREKONIZE (OF ;MAYDAY!)
Prevail (of Swollen Members), Fizz
Porky Scoop & Just Murph, Chris Kemp
Hosted by Neema & DJ Gerze
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6.1 Monday (Weekly Jam)
MO' JAM MONDAYS
Where Seattle Musicians Come To Jam
NO COVER, 9pm, 21+

6.2 Tuesday (Soul)
NNEKA
w/ Publish The Quest, Naomi Wachira
\$17adv/\$20dos, 7:30pm, 21+

6.03 Wednesday (Pop Rock)
DEE LYLE
Project Wonder Bread
The Groovahz, DJ Indica Jones
\$7adv/\$10dos, 8pm, 21+

6.4 Twista 6.5 Nite Wave 6.6 Clinton Fearon
6.10 Sebastian Bach 6.17 Mike Pinto

5/29 THE MOTHER HIPS

6/5 NITE WAVE - LIVE 80s

6/19 ALO PLUS FLOWMOTION

THURSDAY MAY 28TH @ SHOWBOX SODO

STREETLIGHT MANIFESTO



DAN POTTHAST, SYCAMORE SMITH

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THE CROCODILE

5/28
THURSDAY



Luniz
Stay High Brothas, Anthony Danza,
DJ Marc Sense
All Ages

5/29
FRIDAY



Miami Horror
De Lux, DiRTY RADIO
All Ages

5/30
SATURDAY



Showbox Presents:
Refused
White Lung
All Ages

SOLD OUT

5/31
SUNDAY



School of Rock Performs:
Tool (Early), Northwest Metal (Late)
All Ages

6/1
MONDAY



Mike Thrasher Presents:
Meg Myers
All Ages

6/2
TUESDAY



Dead Meadow
Ephrata, Scott Yoder
All Ages

FEATURED



Wed 6/3
WHITE LUNG
\$3 w/RSVP



Mon 8/3
FATHER



Wed 10/21
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ALLISON NEWBOLD

HOP ALONG *Crackling with emotive energy. Fri May 29 at Chop Suey.*

Saturday 5/30

Refused, White Lung
A (Crocodile) Prior to Swedish provocateurs Refused's 2012 reunion, hardcore historians talked about the band with a kind of religious fervor. But their 1998 album, *The Shape of Punk to Come*, was initially a tough pill to swallow for their mosh-hungry straight-edge fan base. It was slick and ambitious. It blurred genre lines. And rather than beating you senseless, it *rocked*. Refused broke up a week into their humble DIY stateside tour, creating a mystique that grew exponentially over the years. Their return, via big festival stages, threatened to dismantle that

aura. But they had made a festival-sized album with *Shape*, and the consensus says that reunited Refused rip just as hard as the band that tore up those tiny basement shows back in the day. **BRIAN COOK**

Electric Circus
(Royal Room) I've yet to check out an Electric Circus performance, but the concept's intriguing: Gather some of Seattle's most talented and adventurous musicians and have them reconfigure classic 20th-century soul and rock songs. (They've also interpreted pieces from Miles Davis's electric period, for which they should receive gold medals.) For tonight's show, Electric Circus will include supremely versatile keyboardist and Royal Room owner Wayne Horvitz, avant-garde

saxophonist Kate Olson, Industrial Revelation drummer D'Vonne Lewis, clarinetist/vocalist Beth Fleenor, percussionist Thione Diop, SpiceRack guitarist Tristan Gianola, and Led to Sea violinist Alex Guy—all complemented by the lighting expertise of Brad Rouda. Expect these advanced players to go out on many limbs, all of them bearing fruit. **DAVE SEGAL**

Sunday 5/31

Led Zeppelin drummer John Bonham came into being on this day in 1948.

Monday 6/1

Bette Midler
A (KeyArena) Bette Midler occupies the same cob-webbed part of my brain as bygone icons like Cher and Barbra Streisand: polymath megastars from the silver age of the entertainment industry, who seem to be spending their latter days hamming it up on Broadway or collecting lifetime-achievement awards. Which is to say I'm about three decades too young to appreciate Midler's undeniable talent on a nostalgic level and 10 times too cynical to take it on its own terms. Not that it matters, of course: There's guaranteed to be a legion of fabulously coiffed blue-hairs in attendance, belting along with every theatrical key change, chuckling at flawless showbiz patter, and generally bowing before a true Grand Old Dame. **KYLE FLECK**

Not every memorable protest song has to be a hippieish Bob Dylan type of thing.

Palma Violets, Public Access TV, Tangerine
(Tractor) Will our appetite for blue-collar, anthemic rock ever subside? It's looking doubtful. People's

desire for acts in the vein of Bruce Springsteen, the Replacements, Thin Lizzy, the Hold Steady, etc., appears to be insatiable. The popularity of Palma Violets confirms this. On the English group's second album, *Danger in the Club*, the songs bluster into your ears with a blocky, boozy gusto. More than a few songs recall those by cultish, smartly laddish '70s band Mott the Hoople, although not their one American hit, "All the Young Dudes." You guzzle Palma Violets' songs without thinking about the crushing hangover that awaits you in the morning. But in the heat of their boisterous, every-bloke melodies, you don't give a fuck about the inevitable blinding headache. **DAVE SEGAL**

Tuesday 6/2

Dead Meadow, Ephrata, Scott Yoder
A (Crocodile) For a stoner-rock band, Dead Meadow possess a surprising and not unwelcome funkiness, bestowing their sludge with a loose-limbed swagger often lacking in the alabaster world of contemporary metal. Forged in Washington, DC's fertile post-post-hardcore scene, Dead Meadow exhumed long-dormant musical tropes (lyrics inspired by Lovecraft and Tolkien, unabashedly nasal vocals, the wah-wah pedal) and garnished them with tasteful flourishes of Eastern-influenced psychedelia and shoe-gauzy textures. The world's never lacked for Zeppelin-ites, but if you're going to sip from the well, it never hurts to gussy up the water. **KYLE FLECK**

Massenger, Gazebo, Bad Motivators
(Highline) Massenger, a Burger Records band from Ventura, California, have a song called "Power to the PPL" that should be a rallying cry for the Greenpeace kayaktivists protesting the Arctic drilling rig that's currently parked in the Port of Seattle. I mean, why shouldn't they have a catchy theme song, sung by Massenger's Sasha Green, who has an excellent, strong Siouxsie Sioux-sounding voice? Not every memorable protest song has to be a hippieish Bob Dylan or an angst-rap-rocky Rage Against the Machine type of thing. Give those protesters some California surf-psych! Let them rock the harbor with some quality music! Power to the surf, people! **KELLY O**

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ONCE UPON A PRE PARTY

SUNDAY, MAY 31
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WEDNESDAY, JUNE 3
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THURSDAY, JUNE 4
31: SONGS OF REM
REM TRIBUTE NIGHT

COMING UP
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6/7 GENERAL MOJO'S KEY PROJECT
6/12 EMILY KINNEY
6/13 LE WRENS
6/17 NO CROWN
6/19 REBEL BELLY PRODUCTIONS
6/21 SLEEP TALK
6/24 MICHAEL FEUERSTACK
6/25 ZUBATTO SYNDICATE
6/26 SHANA CLEVELAND AND THE SANDCASTLES (RECORD RELEASE)
6/27 SICK KIDS XOXO
6/28 HELLO NOWHERE

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THU
28
MAY



LUNIZ + STAY HIGH BROTHAS
+ ANTHONY DANZA + MARC SENSE
ALL AGES @ THE CROCODILE

WED
3
JUNE



YELAWOLF (THE LOVE STORY TOUR CHAPTER 1)
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ALL AGES @ THE SHOWBOX SODO

WED
3
JUNE



QUEENS OF THE ISLANDS TOUR
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THU
18
JUNE



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ALL AGES @ XFINITY ARENA

SAT
20
JUNE



JEDI MIND TRICKS
+ RIPPYNT & CARL ROE
+ BLACK MAGIC NOIZE
ALL AGES @ THE CROCODILE

SUN
21
JUNE



DENZEL CURRY
+ THRAXXHOUSE + DONT PEACE
ALL AGES @ THE CROCODILE

SUN
21
JUNE



SILVER JACKSON RED REDE TOUR
KRISTI LANE SINCLAIR
+ ERIK BLOOD + TAY SEAN + OCNOTES
21 & OVER @ THE SUNSET

THU
25
JUNE



GRIEVES OUT OF THE RAIN TOUR
+ GRAYSKUL
ALL AGES @ THE CROCODILE

TUE
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THU
2
JULY



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ALL AGES @ THE CROCODILE

TUE
21
JULY



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+ POWER STRUGGLE + ODESSA KANE
+ BWAN + 6FINGERS
ALL AGES @ THE CROCODILE

SAT
1
AUG



KEHLANI YOU SHOULD BE HERE TOUR
+ PELL
ALL AGES @ THE CROCODILE

MON
3
AUG



FATHER
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TOE TAG
DEATHRAID
MILLHOUS
& POWER HITTER
SAT JUN 13
10:00PM DOORS
21 AND OVER

RED
ON SALE FRI 10:00AM
METAL SHOP
ADELITAS WAY
BAD SEED
RISING
& MCCLINTON
SUN JUN 21
10:00PM DOORS
SEEK OUT THE
CASCADIA
TICKETS

NEUMOS

FU MANCHU
AN EVENING WITH
SAT JUL 18
10:00PM DOORS
21 AND OVER

PERFORMING 'KING OF THE ROAD' IN ITS ENTIRETY

EPIC & THE AGONIST
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WED SEP 23
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THURSDAY, JUNE 4
NEPTUNE
Available 4.28.15

MUSIC CALENDAR

DRUNK OF THE WEEK...BELOW

THE HOMOSEXUAL AGENDA...43

DATA BREAKER...44 POSTER OF THE WEEK...45

WED
5/27

LIVE

88 KEYS Musicians' Jam

★ BARBOZA Speedy Ortiz, Alex G, Broken Water

CHOP SUEY Carrie Akre, Dejha, Kim Virant: 6 pm, \$5

CLUB SUR Aborted, Fit For an Autopsy, Three Chord Killer: 6:30 pm, \$15/\$17

CROCODILE Home Slice, J'Von, Pryor Prism, Dil Withers, guests, 8 pm, \$5

EL CORAZON Eric Gales, 8:30 pm, \$15/\$20

HIGH DIVE The Sky Rained Heroes, Greenriver Thrillers, Skullbot: 8 pm, \$6

HIGHWAY 99 Steve Bailey & the Blue Flames: 8 pm, \$7

JEWELBOX THEATER

Longboat, 7 pm, free

KELLS Bill Tollner

★ KEYARENA Barry Manilow

KRAB JAB STUDIO Lennon

★ LO-FI Black Nite Crash, Chui Wan, Nostalgist

MACHINE HOUSE

BREWERY Ben Hunter and Joe Seamons, 7 pm, free

NECTAR JeConte & The Mali Allstars, En Canto

NEPTUNE THEATRE AWOLNATION, Family of the Year: 8 pm, \$26/\$28.50

★ NEUMOS Wire, Mild High Club, Posse, 8 pm, \$20

PARAGON Two Buck Chuck, 8 pm, free

★ Q NIGHTCLUB

Hermitude: 9 pm, \$9.86

STUDIO SEVEN

Amaranthe, I Prevail, Santa Cruz, Asema, guests

SUNSET TAVERN Pure Ups!, Be Calm Honcho, Clearly Beloved, the Parade Schedule: 8 pm, \$8

TRACTOR TAVERN Jesse Marchant, Heather Woods Broderick: 8 pm, \$10

THE TRIPLE DOOR THEATER Joe Driscoll & Sekou Kouyate

JAZZ

★ JAZZ ALLEY Eddie Palmieri Latin Jazz Band

THE ROYAL ROOM Michael Owcharuk Trio, How Things Work, Crystal Beth & the Boom Boom Band

TRIPLE DOOR MUSICQUARIUM LOUNGE Kareem Kandi: 8:30 pm, free

VITO'S RESTAURANT & LOUNGE Ben Von Wildenhaus, 9 pm, free

DJ

BALTIC ROOM Bollocks

CONTOUR NuDisco

FOUNDATION SUBstance

HAVANA Wicked & Wild

NEIGHBOURS Pulse

★ PONY Bloodlust

CLASSICAL

★ JACK STRAW NEW MEDIA GALLERY Inverted Space New Music Ensemble, 7:30 pm

UW MEANY THEATRE Chamber Singers & UW Choral: 7:30 pm, \$10/\$15

THURS
5/28

LIVE

BARBOZA Shy Girls, P. Morris: 8 pm, \$15

BLUE MOON TAVERN The Genghis Con Artist, Gardenhead, Wild Wants

CHOP SUEY Belles Bent for Leather: Hell's Belles

★ COLUMBIA CITY THEATER Gothic Tropic, Life Size Maps, Pampa

CONOR BYRNE Pierce & Thompson, Faint Peter, Jason Sees Band: 9 pm, \$8

★ CROCODILE Luniz, Stay High Brothas, Anthony Danza, DJ Marc Sense

★ FOUNDATION Markus Schulz: 9 pm, \$30

★ FREMONT ABBEY Mariee

Sioux, Gabriel Wolfchild, Kacey Johansing, Devin Sinha, 8 pm, \$8/\$10

HIGHWAY 99 Patti Allen & Monster Road: 8 pm, \$7

KELLS Bill Tollner

★ KEYARENA Barry Manilow

KRAB JAB STUDIO Lennon LITTLE RED HEN Roy Kay Trio: 9 pm, \$3

★ LO-FI 120 Minutes Party THE MIX Yada Yada Blues Band, 9 pm, free

NECTAR Mike Love, the Hooky's, Da Beckoning

NEPTUNE THEATRE Shakey Graves, the Barr Brothers

★ NORTHWEST FILM

FORUM Music Movies

Q NIGHTCLUB Nora En

Pure, Lost Boys, James Ervin: 9 pm, \$9.86

RENDEZVOUS Mary Abaddon, Post Rapture Party, guests: 9:30 pm, \$7

THE ROYAL ROOM Elias Wonder, My Cartoon Heart, Swindler: 9 pm, donation

SEAMONSTER Sneaky Pete & the Secret W, guests

★ SHOWBOX SODO Streetlight Manifesto, Dan Potthast, Sycamore Smith

THE SHOWBOX JJ Grey & Mofo, Ethan Tucker Band

★ SPACE NEEDLE Sunset at SkyCity: Jason Coult, 5:30 pm

★ STUDIO SEVEN

Girlschool, Crucified Barbera, Old James, Velvet Black, Piston Ready, guests

TRACTOR TAVERN Star Anna, Danny Newcome, Preacher's Wife: 9 pm, \$10

TRIPLE DOOR

MUSICQUARIUM LOUNGE Judd and Joe: 9 pm, free

VICTORY LOUNGE Spokenest, Listen Lady, Mommy Long Legs, guests

JAZZ

★ BARCA Jazz at Barca

★ JAZZ ALLEY Eddie Palmieri Latin Jazz Band

PINK DOOR Bric-a-Brac

THE ROYAL ROOM Steve Treseler: 6 pm, donation

DJ

BALLROOM Throwback Thursdays

BALTIC ROOM Sugar Beat CONTOUR Jaded

★ FOUNDATION Markus Schulz: 9 pm, \$30

★ HAVANA Sophisticated Mama

NEIGHBOURS Tinder

★ RE-BAR Max Cooper

THERAPY LOUNGE DUH.

TRINITY Space Thursdays

THE WOODS Jobot, PressHa

CLASSICAL

★ BENAROYA HALL

Mozart's Violin Concerto No. 5

BRECHEMIN AUDITORIUM Brechemin Piano Series

★ UW MEANY THEATRE

UW Wind Ensemble, Symphonic, and Concert Bands

FRI
5/29

LIVE

★ BALLARD HOMESTEAD

Fiddle Showcase: The Ballard Fiddlers, Rachel Nesvig, the Barn Owls, 7 pm, \$7/\$10

BARBOZA Vendetta Red

★ BLACK LODGE Addaura, Isenordal, Anna Vo, 8 pm

BLUE MOON TAVERN Butt Dial, Little Sara & the Nightowls, Butterflies of Death: \$5

CHINA HARBOR Orquesta la Solucion, 9:30 pm, \$15

★ CHOP SUEY Hop Along, Field Mouse, Lithuania

COLUMBIA CITY THEATER Po Brothers, Mister Master, Cradleman, Bes

CONOR BYRNE Clayton Ballard, guests

★ CROCODILE Miami Horror: 8 pm, \$15

★ EL CORAZON Prestige, IDOLS, guests

EMERALD QUEEN CASINO Whitesnake

★ ERNESTINE ANDERSON

HOUSE House of Tarab, Dromeno, 7 pm, free

HIGH DIVE Supply & the Man, Dweller on the Hill, Blyss, the Fraidies: 9 pm, \$8

HIGHLINE Shovels,

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THURS, 5/28- SAT, 5/30

ANDREW SLEIGHTER with BRIAN MOOTE

Andrew Sleighter is the creator and writer of the well read sports twitter Danica Patrick Ewing. He's performed at the Bumbershoot Music and Arts Festival, the Bridgetown Comedy Festival, and The Laugh Your Asheville-Off Comedy Festival. He's written and blogged for the Sports Show with Norm Macdonald on Comedy Central and was a regular on the MTV prank show Money From Strangers. He can be seen on the new season of Last Comic Standing.



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DRUNK OF THE WEEK



KELLY O

WHAT DO YOU DO?

There's a fella snoozing at the bus stop—and boy, does he smell boozy! Someone's probably gonna steal his backpack, he's going to miss the bus, and, jeez, look at his poor neck—I wouldn't even try that in an advanced yoga class! So what do you do?

• Nothing. Someone else will help him, and you're late for work.

• Sing a crappy song like "Wrecking Ball" by Miley Cyrus at the top of your lungs, 'cause who could sleep through that?

• Throw that fart bomb you've been carrying around.

• Shake his shoulder and try to wake him up. Drunk people are people too! **KELLY O**

★ = Recommended A = All Ages

For the complete, searchable, constantly updated calendar, go to thestranger.com/music

For ticket on-sale announcements, follow twitter.com/seashows

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Columbia City
Theater

Po Brothers
Mister Master,
Cradleman,
and Bes

RAT CITY ALL STARS 2015
#EVENFACE THE GRAY

Rat City Rollergirls'
RAIN OF TERROR
VS.
Terminal City's
B TEAM

SATURDAY, MAY 30 THE RAT'S NEST

MIMOSAS
WITH
MARDI GRAS

SUNDAY, MAY 31
UNICORN - NARWHAL

Colin Dueck: 'The Obama Doctrine' and 2016 Elections
Monday, June 1 @ Town Hall

LAUGH
RIOT
HOSTED BY DEBBY SHEEN & RYAN CASEY

Sean Jordan
Andre Pegeron
Veronica Heath

Wednesday June 3rd | Chop Suey 8pm

SUMMER
MELTDOWN

AUG 6-9TH, 2015 DARRINGTON, WA
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Friday,
June 12-27
Raisbeck
Hall

Seattle International
Dance Festival 2015

BUMBERSHOOT

LABOR DAY WEEKEND • SEPT 5, 6, 7, 2015 • SEATTLE

WEDNESDAY JULY 15
CEREMONY



WITH
TONY MOLINA

NEUMOS

\$12 ADV // 8PM // ALL AGES

BIBBOZZ KEXP'S AUDIOASIS
theStranger & FunkFarm Present
BENEATH THE BLOCK



Industrial Revelation|DREAMHOUSE
(members of Rose Windows)
Gold Wolf Galaxy|Goodbye Heart
NAVVI|Fauna Shade|Radio Raheem
Bad Motivators|Sun Thieves A String of Pearls
Youryoungbody|Acid Tongue|CAARGO|and more!
(members of Fox and the Low & The Mama Regs)

June 23 - 25th Single Day Pass - \$10

High Dive

THU 5/28 HIGH DIVE PRESENTS: FUNK/SOUL/GROOVE
MARMALADE
FT. ARTIST OF THE MONTH:
TEMPLE CANYON \$6/8 PM

FRI 5/29 HIGH DIVE PRESENTS:
SUPPLY & THE MAN
DWELLER ON THE HILL
BLYSS, THE FRAIDIES \$8/9PM

SAT 5/30 HIGH DIVE PRESENTS:
KIRBY KRACKIE
RED JACKET MINE
ANDREW NORSWORTHY \$8/8PM

SUN 5/31 HIGH DIVE PRESENTS: ROCK/INDIE
SCI-FI FANTASY HORROR
FREE + GUESTS \$7/8PM

MON 6/1 **ABSOLUTE KARAOKE**
WITH KJ-NOMI! \$5 JAMESON DRINKS
ALL NIGHT LONG!
SINGING STARTS AT 9 PM! FREE/7 PM

TUE 6/2 HIGH DIVE PRESENTS: ROCK
JESSICA'S VOICES
IN HER HEAD
SLEEP TALK, PEREGRINE NORTH
\$6/8 PM

WED 6/3 SKINNY DIP SEATTLE PRESENTS:
**AN EVENING OF
BELLYDANCE & BURLESQUE!**
\$10/8 PM

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ROB STEWART & ERIC FRIDRICH

June 29
SUSAN GALBRAITH
with **KEITH WRIGHT**

June 30
GOODY BAGG
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Open-Mic hosted by Levi Said
Every Wednesday
Two Buck Chuck

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4-8 PM

PBR DRAFT
12-4 PM

PBR PINT & WELL SHOT
4-8 PM

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DJ
ASTON MANOR NRG
Saturdays: Guests
BALLARD LOFT
Pheloneous:
BALROOM Sinful
Saturdays: Guests, 9 pm
BALMAR Top 40 Night:
Guests, 9:30 pm, free
BALTIC ROOM Crave
Saturdays: McClarron, Swel,
10 pm
BARBOZA Inferno: DJ
Swervewon, guests, 10:30
pm, \$5 before midnight/\$10
after
CHOP SUEY Dance Yourself
Clean: Guests, 9 pm, \$5;
free before 10:30 p.m.
★ **COLUMBIA CITY**
THEATER Seed of Life
Productions: Once Upon
a Pre-Party: 8:30 pm,
\$15/\$20
CORBU LOUNGE Saturday
Night Live: DJ BBoy, DJ
5 Star
CUFF DJ Night: Rotating
DJs, 10 pm, free
● **FADO IRISH PUB** Fado
Saturdays: DJ Doozie, free
FOUNDATION Progression
Saturdays: Guests, 9 pm
HAVANA Viva Havana &
Havana Social: DJ Sean
Cee, DJ Send, DJ Pho Sho,
guests, \$6/\$10; females
free before 10 p.m.
MERCURY Machineries of
Joy: DJ Hana Solo, \$5
MONKEY LOFT Diggin'
Deep: Guests
NECTAR A Bollywood Affair:
9 pm, \$10-\$15
NEIGHBOURS Powermix: DJ
Randy Schlager
Q NIGHTCLUB Jody
Wisternoff, Martin Roth, 10
pm, \$15
R PLACE Therapy Saturday:
DJ Flo'w
REVOLVER BAR Jazz
Brunch: Rob Femur, DJ Vice

Diamond, 11 am, free
RUNWAY CAFE DJ David
N, free
TRINITY DJ Xochipilli

CLASSICAL

● **BAINBRIDGE**
PERFORMING ARTS
Bainbridge Symphony
Orchestra: Gershwin's Piano
Concerto
● **BENAROYA HALL**
Mozart's Violin Concerto No.
5: Seattle Symphony, 8 pm
● **BRECHEMIN**
AUDITORIUM UW Student
Chamber Concert: 7:30
pm, \$5
● **FIRST CHURCH** Revisiting
Russia: Seattle Peace
Chorus, 7:30 pm, \$15-\$25
● **FIRST PRESBYTERIAN**
CHURCH Northwest
Girlchoir: American Voices:
Northwest Girlchoir, 2:30
pm, \$10-\$20
● **MUSEUM OF GLASS**
Northwest Sinfonietta
Chamber Orchestra: 6:30
pm, \$150

SUN 5/31 LIVE

BARBOZA Rob Lyons, Bird
Courage, Steve Fisk: 8
pm, \$8
BLUE MOON TAVERN Chris
& the Gutter Balls:
★ **CAFE RACER** The Racer
Sessions, 7:30 pm, free
CHOP SUEY The Burns,
Re-Ignition, Communist
Eyes, Stuporhero: 3 pm, \$5
● **CROCODILE** School
of Rock
● **EL CORAZON** Charming
Liars, Night Argent, guests:
★ ● **EMP SKY CHURCH**
Madaraka Festival: 7:30 pm
HIGH DIVE Atrofiend, Sci-Fi

Fantasy Horror, Pree
KELLS Liam Gallagher
**THE KRACKEN BAR &
LOUNGE** Brainsick,
Common War, Since We
Were Kids: 9 pm, \$5
★ ● **MCCAW HALL** Straight
No Chaser
NECTAR Potluck &
Wrekonize, Prevail, Fizz
● **NEPTUNE THEATRE** J
Boog, Hot Rain, DJ Westafa
& Selecta Element
★ ● **NEUMOS** Post Malone,
Thraxx House, Keyboard Kid
THE ROYAL ROOM JeConte
& the Mali Allstars: 8:30 pm
SEAMONSTER Gil & the
Spills, Mike Zabrek Session
● **SKYLARK CAFE & CLUB**
All Ages Open Mic
SNOQUALMIE CASINO Nitty
Gritty Dirt Band
● **STUDIO SEVEN** Kobra
and the Lotus, Romantic
Rebel, Kaleido, Black Sky,
guests
SUBSTATION Trita, We Buy
Gold, Canary, Pink Octopus
SUNSET TAVERN Sean
Rowe: 8 pm, \$10
TRACTOR TAVERN The
Show Ponies, Wild Rabbit
● **THE TRIPLE DOOR**
THEATER Too Slim, Lloyd
Jones, guests

JAZZ

THE ANGRY BEAVER The
Beaver Sessions
DARRELL'S TAVERN Sunday
Night Jazz Jam
● **JAZZ ALLEY** Doctorfunk:
7:30 pm, \$26.50
● **THE ROYAL ROOM**
Garfield Jazz Jam: 6 pm,
donation
★ **VITO'S RESTAURANT &
LOUNGE** Ruby Bishop, 6
pm, free; the Ron Weinstein
Trio, 9:30 pm, free

DJ
BALTIC ROOM Resurrection
Sundays
CONTOUR Broken Grooves:
Guests, free
CORBU LOUNGE Salsa
Sundays: DJ Nick, 9 pm
NEIGHBOURS Noche Latina:
DJ Luis, DJ Polo
PONY TeaDance
R PLACE Homo Hop
★ **RE-BAR** Flammable

CLASSICAL

● **BAINBRIDGE**
PERFORMING ARTS
Bainbridge Symphony
Orchestra: Gershwin's Piano
Concerto
● **BENAROYA HALL**
Mozart's Violin Concerto
No. 5
● **BRECHEMIN**
AUDITORIUM DMA Recital:
1:30 pm, free
● **FIRST CHURCH** Revisiting
Russia: Seattle Peace
Chorus, 7 pm, \$15-\$25
● **KIRKLAND**
PERFORMANCE CENTER
Washington Wind
Symphony: Romance: 2 pm,
\$10/\$15
● **NEWPORT COVENANT**
CHURCH A Song in My
Heart: Bellevue Chamber
Chorus, 4 pm, \$9-\$18
● **UW MEANY THEATRE** 3
Orchestras Concert: 3 pm,
\$15-\$22

MON 6/1 LIVE

88 **KEYS** Blues On Tap, 8-11
pm, free
● **AMERICANA** Open Mic,
5 pm, free

DATA BREAKER

BY DAVE SEGAL



Briana Marela

WEDNESDAY 5/27 HERMITUDE'S HEAVY DOWN-TEMPO SOUND FROM DOWN UNDER

Australian duo Hermitude (Elgusto and Luke Dubs) make a kind of **dawdling dubstep** that's surprisingly revelrous despite its slow tempos and ocean-floor bass frequencies. One trick to achieving this paradox is to deploy pitched-up vocals, because who doesn't get **giddy over helium voice**? The other tropes? Generously using handclaps and dropping in extreme high and low frequencies in alternating passages. Judging by their four-album catalog and the online live clips I've seen, these former hiphop bros will get your hump day bumpin'. With **Pressha**, **Shtickykeys**, **Pat Nasty**, and **Altesse**. *Q Nightclub*, 9 pm, \$9.86, 21+.

THURSDAY 5/28 MAX COOPER'S Highbrow Techno High Jinks

Go anywhere in British producer Max Cooper's catalog and you instantly sense you're in the presence of a **masterly sound scientist**. Using Ableton digital audio workstation, Cooper creates intricate rhythms alongside pointillistic, glitchy textures and poignant melodies. His tracks often split the difference between the classical recital hall and the sweaty underground techno club. Because he's such a skillful technician

and arranger, Cooper never lets his music take on the antiseptic quality that afflicts many electronic musicians who eschew hardware. His 2014 debut album, *Human*, finds Cooper venturing into **more accessible songwriting** and utilizing conventionally beautiful female vocals while threading ingeniously twisted beats and abrasive tones into the track. Clearly, he doesn't want to be easily categorized, but we can categorically state that

Cooper can dazzle you whether he's going for the head-scratchingly complex or the melodically familiar track-making methods. With **Michael Manahan & Rob Noble** and **Kinjo & Miles Mercer**. *Re-bar*, 9 pm, \$15, 21+.

FRIDAY 5/29 ANGELIC UPSTART BRIANA MARELA'S INTIMATE ELECTRO-POP

Anyone who's been following Pacific Northwest electronic music and hiphop should know the work of Natasha Kmeto and Katie Kate. Both are hugely talented producers and vocalists who are **altering conventional notions of divadom** with their self-produced, inventive beats and textural soundscaping. They both ought to be stars by now, but the public can be slow to catch on. Less known at the moment is Briana Marela, a musician/vocalist who toils in the intimate, confessional mode of Jenn Ghetto's *S* and Jesy Fortino's *Tiny Vipers*—and does impressive Leonard Cohen and Tuxedomoon covers. Marela's **angelic, supple voice** caresses your ears, and her minimalist electronic tapestries suggest an appreciation for the stark-est output of Laurie Anderson. Recently signed to the big indie label Jagjaguwar, Marela will release *All Around Us* August 21 and will tour with Jenny Hval this summer. With **Natasha Kmeto**, **Katie Kate**, **Myani**. *Kremwerk*, 9 pm, \$10, 21+.

AQUA BY EL GAUCHO Jerry Frank, 6 pm, free
CAPITOL CIDER EntreMundos, 9:30 pm
CONOR BYRNE Bluegrass Jam: 8:30 pm, free
CROCODILE Meg Myers
KELLS Liam Gallagher
KEYARENA Bette Midler
NECTAR Mo' Jam Mondays
SEAMONSTER Papa Josh
SUNSET TAVERN July Talk, Hounds of the Wild Hunt
TIM'S TAVERN Crunk Witch, Graz, Death*Star, Lex Lingo, 10 pm, \$5
TRACTOR TAVERN Palma Violets, Public Access TV: 9 pm, \$15
TRIPLE DOOR
MUSICQUARIUM LOUNGE Crossrhythm Sessions

JAZZ

JAZZ ALLEY Mountlake Terrace High School Jazz Bands: 7:30 pm, \$19
MEANY HALL Studio Jazz Ensemble & Modern Band
OWL N' THISTLE Skerik
TULA'S Tony Petrillo and Friends: 7:30 pm, \$10

DJ

BALTIC ROOM Jam
 Jam: Mista' Chatman, DJ Element, 9 pm
BAR SUE Motown on Mondays: dj100proof, Supreme La Rock, DJ Sessions, Blueyedsoul, 10 pm, free
FREMONT ABBEY No Lights No Lycra: 8:30 pm, \$5
THE HIDEOUT Industry Standard: Guests, free
MOE BAR Moe Bar Monday: DJ Swervewon, Jeff Hawk, DJ Henski, 10 pm, free
PONY Fruit: DJ Toast, 9 pm, free

CLASSICAL

MEANY HALL UW Gospel Choir: 7:30 pm,

TUE 6/2
LIVE

BROADWAY PERFORMANCE HALL
 The Mesler Studio Student Concert: 7:30 pm

CAFE RACER Jacobs Posse
CONOR BYRNE Country Dancing Night: 9 pm
CROCODILE Dead Meadow: 8 pm, \$13
EL CORAZON Negative Hole, Vampirates, Oops I Stepped In Some Christ, S*L*A*V*E*S: 8 pm, \$6
HIGH DIVE Sleep Talk, Jessica's Voices in Her Head, guests: 8 pm, \$6
HIGHLINE Messenger, Gazebos, Little Hearts, Bad Motivators: 9 pm, \$6
KELLS Liam Gallagher
LITTLE RED HEN Jerkels
NECTAR Nneka, guests
NEPTUNE THEATRE Nico & Jinz, Jason French, Sebastian Mikael
NEUMOS Mae, All Get Out, Mike Mains & the Branches: 7 pm, \$20/\$50
PARAGON You Play Tuesday: Guests, 8 pm, free
SEAMONSTER McTuff Trio
SHOWBOX SODO Epik High: 8:30 pm, \$49.50
THE SHOWBOX Of Mice And Men, 7:30 pm
SKYLARK CAFE & CLUB Baby Ketten Karaoke
SUNSET TAVERN Crystal Desert, Decoys!, guests
TONY V'S GARAGE Serial Killer Sunday School, People Corrupting People, Bootjack and Bonz, 7 pm, free
TRACTOR TAVERN Josh Rouse, Walter Martin

JAZZ

JAZZ ALLEY Benny Green Trio
PINK DOOR Marina Albero
SEAMONSTER Spontaneous Rex: 8 pm, free
TULA'S Jay Thomas Big Band: 8 pm, \$5

DJ

BALTIC ROOM Drum & Bass Tuesdays
BLUE MOON TAVERN Blue Moon Vinyl Revival
CORBU LOUNGE Club NYX Wave & Goth
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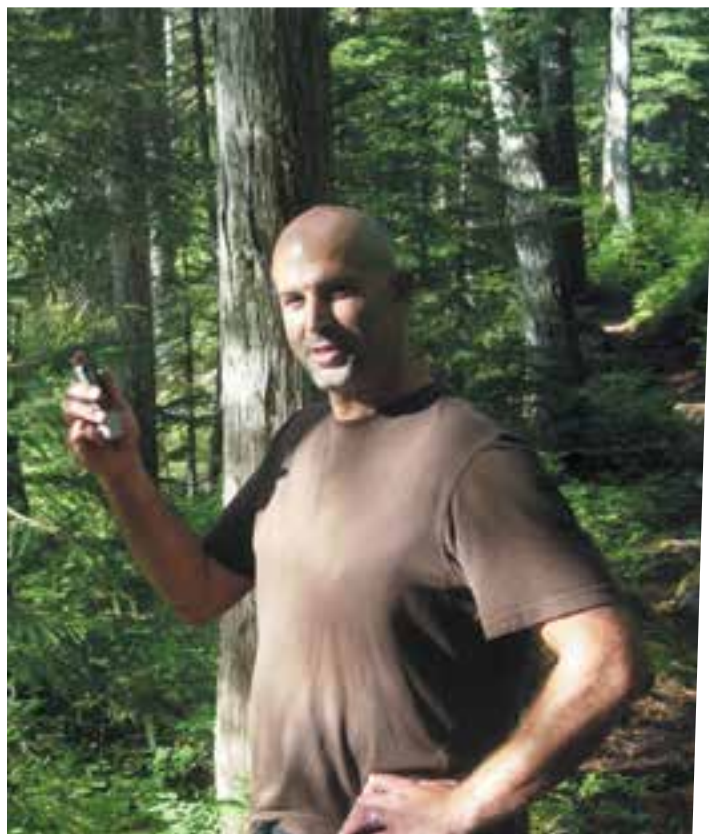
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FILM



I THINK YOU'RE TOTALLY WRONG *The way Shields questions Powell and then questions his own questions is strangely exciting to watch.*

Even If You Hate Writing, You're Going to Love James Franco and David Shields's *I Think You're Totally Wrong*

BY CHARLES MUDEDE

I must begin by confessing that I hate writing, and I do not consider myself a writer. I might be a reader, but certainly not a writer. The world that pays people to read is the one for me. In such a world, I would happily never write another word. David Shields, on the other hand, is on the right planet. And the fact that he is so productive makes it abundantly clear that he

enjoys his art. He loves writing about writing, writing about being a writer, and writing about why he writes. He takes it all very seriously, which is why I enjoy reading him. His

heart is in it. He clearly knows what he is talking about. Why do I write? Because I live on Earth. Why does Shields write? Because that's his thing.

And so it is no surprise that Shields's first major foray into film, *I Think You're Totally Wrong*, is about his art—its present, its past, its future, its limits, its demands. The film is directed by James Franco (a Hollywood star who helped almost plunge the world into the third and final war last year with *The Interview*), and it is based on the book Shields wrote with Caleb Powell about two writers who travel from Seattle to a cabin in the Cascade Mountains to quarrel about the meaning of literature. Powell, a former student of Shields's, is bighearted and puts too much humanity and feeling into his work.

I Think You're Totally Wrong

dir. James Franco
May 30–June 1, Hugo House

Shields is the opposite. He's intellectual, a bit heartless—he doesn't believe human suffering can be resolved by literature. Art is above all about art.

It doesn't take a genius to see how a film project like this (two middle-aged white guys arguing about art for 80 or so minutes) could become dull and suffocating. But there are two good reasons why that doesn't happen: One, the physical beauty of the mise-en-scène. The trip to the cabin, the cabin itself (which is wood-warm), the nearby town in the snow, the snow on the hills, the winter light in the trees—all of this is quite beautiful. Once again, the Pacific Northwest has come through for cinema.

Reason two is Shields himself. He's a very interesting thinker. It can't be easy to photograph intellectual rigor; but the way he questions Powell and then questions his own questions is strangely exciting to watch. Powell, on the other hand, is just not as articulate as Shields; he can't theorize their relationship or his feelings with the same clarity and dexterity that Shields can. He manages a good line or two, but he is not a writing machine. He is a writer who has to struggle to find the right words and to form original thoughts. And the way he struggles is a perfect picture of the reason I hate writing. We are using such common materials (words), and with this common stuff trying to say something new, or profound, or revealing. This is very hard. How much easier it would be to make something remarkable if our materials were bamboo or giraffe hair.

Though it's obviously brainy, this film has heart. When Powell asks Shields if he would rather write a book that was second-rate but made lots of money or one that was first-rate but brought him neither fame nor Benjamins, Shields says that he can answer with no problem. He would pick art over money and fame every time. The harder question, he says, is this: What if you could write an inferior book that made a positive impact on the world or one that was brilliant but had no social value?

The answer, of course, reveals everything about a writer's character. ■

Elijah Wood Is Dylan Thomas's Uptight Minder in *Set Fire to the Stars*

BY BRENDAN KILEY

In 1950, Dylan Thomas came to America for his first tour on the college circuit. At the time, he was the Jim Morrison of poetry: adored and scandalous, intoxicated and intoxicating. In a 1959 issue of *Partisan Review*, Elizabeth Hardwick recalled the giddiness that would seize a campus before Hurricane Dylan made landfall: "Would he arrive only to break down on the stage? Would some dismaying scene take place at the faculty party? Would he be offensive, violent, obscene? These were alarming and yet exciting possibilities."

According to *Set Fire to the Stars*, the answers to Hardwick's questions were no, yes, and yes. A literary buddy movie in black and

white, *Stars* follows the uptight, chain-smoking poetry professor John Brinnin (Elijah Wood) as he tries to manage the drunken chaos of Dylan's three-month tour. Thomas (Celyn Jones) gets kicked out of hotel rooms, vanishes for stretches of time, vomits in a bucket before one performance, sings lewd songs at the after-parties, slings faculty wives over his shoulder, and makes an attractive-looking ruckus. After one particularly

bad bender, Brinnin takes him to the countryside to sober up—it isn't long before Thomas has coaxed Brinnin into the nearest diner to throw back drinks and charm the waitresses. Then he arranges a party with Shirley Jackson (Shirley Henderson) and her husband, Stanley

Hyman (Kevin Eldon), with plenty more flirting and liquor to go around.

Jones plays the chubby hellion with brawny glee, psychologically shaking Wood's character by the lapels and trying to loosen him up a bit—get out of his head and in touch with his heart, that kind of thing. "It's about feeling something," Thomas advises in a moment of relative sobriety, "and allowing ourselves to feel it first before we start tearing it apart for answers." Brinnin learns to feel a little, and also manages to turn his guest's drinking down a notch or two as they converse, fight, and recline on their backs to stare at the sky—it's a coolheaded and slightly starchy version of a buddy movie, but a buddy movie nonetheless.

Some might object to *Stars* on the grounds that it makes severe alcoholism look like too much fun—though the movie itself is not. Written and directed by Andy Goddard, *Stars* tells its story from Brinnin's perspective,

watching Thomas with a mixture of wonder and bafflement but without any revelations about the literary hero or his hauntingly deranged verses.

Wood's most lively performance comes at the very beginning of the film as Brinnin jumps from college to college, trying to sell them on the idea of hosting the poet. The faculties are all wary of Thomas, who already has, as one college official put it, "a reputation for roaring behavior that brought wives, mothers, and the London police running." But Wood—with his bow tie, sunglasses, and inevitable cigarette—assures them with the confidence and charm of a con man that everything will be fine.

Once Thomas shows up, Wood is mostly left to gape in astonishment and aim long, doleful gazes at the troubled poet as he romps around New England. *Stars* is diverting in its way, but never really—forgive me—catches fire. ■



Set Fire to the Stars
dir. Andy Goddard
Grand Illusion

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FILM SHORTS

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LIMITED RUN

★ **54: THE DIRECTOR'S CUT**
The 1998 release of this movie was such a weird botch that news of a director's cut seemed silly at first. (Like what else is getting one, *Krippendorf's Tribe*?) And yet, the 54 that could have been, the gay one, has been circulating for years. It's a totally different story. Still a little wiggly at times (hair is an issue), but worthy of reappraisal. Bonus: It preserves the best bit from the original, Mike Myers's immortal "I wanna suck ya cock," delivered in Steve Rubell's Brooklyn brogue to a timid Ryan Phillippe. (SEAN NELSON) **SIFF Cinema Egyptian, Fri May 29 at 7 pm.**

★ **BEING EVEL**
See a man jump a motorcycle over a box of rattlesnakes! (Well, mostly, anyway.) Although produced by the *Jackass* gang, this is far from a hagiography, refusing to sugarcoat Evel Knievel's ever-widening mean streak. (The stories surrounding the Snake River fiasco are shuddery and wild.) Very entertaining, and occasionally sublimely ridiculous. WARNING: Some of the wardrobe displayed may cause hysterical blindness. (ANDREW WRIGHT) **SIFF Cinema Egyptian, Thurs May 28 at 6:30 pm.**

★ **THE BLACK PANTHERS: VANGUARD OF THE REVOLUTION**
Originally produced for PBS, this impressively comprehensive film never really deviates from the standard historical template. (You could guess the majority of the song cues beforehand.) The combination of archival footage and modern day interviews is both fascinating and enraging, especially when delving into the tragic oratory genius of Fred Hampton. (ANDREW WRIGHT) **Pacific Place, Fri May 29 at 9:30 pm.**

★ **CARTOONISTS: FOOT SOLDIERS OF DEMOCRACY**
Graceful, weary, wry, intelligent, and amazingly uncynical, these dozen cartoonists (plus the original begetter of the Danish Muhammad cartoons) are a joy to spend time with. Yes, the film is a tiny bit preachy, but how could it not be? Go in order to refresh your democratic spirit; after you've seen it, write to your senator, inscribe some inspiring graffiti, tweet a rousing tweet, let your voice be heard. (BARLEY BLAIR) **SIFF Cinema Uptown, Fri May 29 at 4:15 pm.**

★ **HOW TO WIN AT CHECKERS (EVERY TIME)**
To American eyes, the most striking thing about this story of love and bribery, based on the fiction of Rattawut Lapcharoensap, might be its treatment of queer and trans characters. They are remarkable in their unremarkableness. The gangsters, the stern military officers, the religious and

superstitious old auntie—they've all got more important things to worry about than who's a boy, who's a girl, and who's somewhere in between. (BRENDAN KILEY) **SIFF Cinema Uptown, Wed May 27 at 4:30 pm.**

★ **I AM THE PEOPLE**
We've all seen images and heard stories from the Cairo uprising, but filmmaker Anna Roussillon documented the chaos from a southern farming village, where debate about regime change jostled elbow to elbow with births, deaths, anxiety over cooking-gas shortages, and farming machines that barely work. *People's* rawest and most human moments come when Roussillon tries to draw out farmer Farraj Abdelwahid, who is alternately jubilant and irritated by the rise and fall of the Muslim Brotherhood—and when village women tease her (but with claws out) for being unmarried and childless. (BRENDAN KILEY) **Pacific Place, Fri May 29 at 11 am.**

★ **IN THE NAME OF MY DAUGHTER**
If you want to watch one of the best films of the year, *In the Name of My Daughter*, you must follow these instructions. When the movie starts, set the timer on your phone to vibrate exactly after 93 minutes. Exactly! Not a minute more or less. At that point, stand and leave the theater as if the credits are rolling up the screen. Why go through this little trouble? Because the last 20 minutes of *Daughter* are just too dreadful for words. The first 93 minutes, however, are pure noir/crime thriller gold—a casino by the sea, a casino queen, her beautiful daughter, a broken heart, a crime of madness. Yes, watch this film (veteran French director André Téchiné is in top form), but do not make the mistake of sitting through the long end, with its bad makeup and boring courtroom drama. (If you just can't help yourself, then after following my instructions, later read about the damn ending on Wikipedia.) **Seven Gables, Fri 4:40, 7:10, 9:35 pm, Sat-Sun 2:10, 4:40, 7:10, 9:35 pm, Mon-Tues 4:40, 7:10, 9:35 pm.**

★ **SUGARCANE SHADOWS**
On the island of Mauritius, a group of sugarcane workers find themselves left by the wayside as industry marches on. The understated, laid-back delivery by the largely untrained cast doesn't mask the real sense of outrage and loss. Beautifully shot, with some pleasantly mordant flashes of humor. The decorations in the boss's office speak volumes. (ANDREW WRIGHT) **Pacific Place, Wed May 27 at 4:30 pm.**

★ **THESE ARE THE RULES**
This is a portrait of a stultifyingly impersonal and deadening social environment. Ugliness, the mundane, half-watched television, monotony, poor lighting. And of course—since

I
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HIPPIE COP!

May we take a moment to appreciate the plight of the undercover cop? [*Editor's Note: May we also take a moment to remind you that Humpy knows absolutely nothing about police work? Grain of salt, people.*] As we all know, being a cop is tough work—except for bossing people around all day and carrying a gun and a Taser. (OH BOO-HOO-HOO, POOR COPS!) But they *do* **catch a lot of crap from no-goodniks like me**, and yet they still seem happy to drop by my home or office to dispose of my many stalkers/angry ex-lovers... for which I shall be ever appreciative.

But while regular cops have a hard row to hoe, undercover cops have it *super* tough! Imagine you were undercover and investigating some skinhead Nazi organization. First, you have to **get a haircut that looks like someone ran over you with a lawn mower**. Second, you have to get a bunch of Nazi tattoos—which ruins every family holiday photo. Third, you can't listen to any Taylor Swift or Ariana Grande. And fourth, you have to pretend that you're *super racist*—which limits your dating options to other skinheads or Florida Republicans. THIS IS AN UNTENABLE SITUATION!

HOWEVER! The only thing worse than being a skinhead undercover cop is being a HIPPIE undercover cop. I don't need four reasons to describe why this is horrible—just this: You have to **dress like a hippie** and smell like you've been sleeping inside the intestines of a pig. It's the WORST possible

job any cop could ever have, and in my opinion, **EVEN MORE UNTENABLE.**
Well, TV is finally getting around to dramatizing the nearly impossible plight of the hippie undercover cop in NBC's new show *Aquarius* (debuting Thurs May 28, 9 pm). This crime drama set in 1967 stars David Duchovny (*The X-Files* and *Red Shoes Diaries*... everyone always forgets about *Red Shoes Diaries*) as a jarhead old-timey cop in the Mickey Spillane tradition who sees his beloved Los Angeles being **polluted by free love, LSD, and stink-foot hippies**. He's partnered with a young vice cop (*True Blood*'s Grey Damon) who's been ordered to grow his hair and infiltrate the counterculture—but eventually begins to see the hippies' side of things. Obviously, this makes Duchovny's character DESPISE his young partner—though smelling like the inside of a hog doesn't help.
BUT THEN! Trouble brings them back together when the daughter of an old friend disappears and they discover she's fallen under the spell of a certain cult leader named [*pause for dramatic effect*] **CHARLES MANSON** (*Game of Thrones*' Gethin Anthony), who in two short years will become the most famous hippie murderer the world has ever known! (BOOOO! Hippie murderers are the worst!)

As you can probably guess, this show will most likely be terrible—because who gives two craps about a hippie cop show even if Charles Manson is involved, right? However, TV should definitely **give more love to undercover cops**—which is why I'll be pitching my new show, *Swift Cop*, about a police officer who stops crime by going undercover as Taylor Swift. (And unlike *some* people, he smells *fantastic*.) ■

Read Humpy's weekly TV listings at
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it's Eastern Europe—bureaucracy at every turn. There's always a form to fill out that needs to be dropped off somewhere else. And nobody helps. Humanity makes feeble (and genuinely touching) attempts to exert itself through this fog, but can only fail: These are the rules. (KRISHANU RAY) **Pacific Place, Tues June 2 at 4:30 pm.**

★ UNCERTAIN

On the Texas/Louisiana border exists a town where the residents veer a bit off the beaten path. (To give you an idea, one is hunting a boar with the head of a horse.) Shot over two years, this fascinating character study quickly hits an odd, nonjudgmental rhythm. It feels like it could go on forever. (ANDREW WRIGHT) **SIFF Cinema Uptown, Wed May 27 at 3:30 pm.**

★ WET BUM

This movie is quiet the way it's quiet underwater—slow and with its own special noise, sparkling and cool. It's a not-terribly-unusual coming of age story (with a satisfying ending) written, shot, and played beautifully, about a 14-year-old girl who loves to swim and wears her wet swimsuit under her clothes everywhere. Hence the title: *Wet Bum*, hands-down the worst title for the best movie this year. (JEN GRAVES) **SIFF Cinema Uptown, Sun May 31 at 5:30 pm.**

NOW PLAYING

★ AVENGERS: AGE OF ULTRON

Things go boom, lasers go kapow, *Captain America 3* is up next. Joss Whedon, who has announced that he's bowing out after this installment, makes the most of having too full of a plate, expanding the action scenes while also ensuring that the quippy wealth is much better distributed among the characters this time around. Jeremy Renner's Hawkeye gets the best lines, which even he seems pleasantly surprised about.) Two hours and change is a long time to mainline anything, really, and *Age of Ultron* definitely loses some of its juice by the third act, especially when it starts laying the groundwork for all of the Marvel movies down the road. Even at its most cosmically overstuffed, however, the fun everyone seems to be having up there remains infectious. Yes, comic-book movies are crowding out everything else, are the eventual heat death of cinema, and so forth. But, man, there's just so much neat stuff here. Boom. Kapow. (ANDREW WRIGHT) **Various locations.**

★ MAD MAX: FURY ROAD

The *Mad Max* reboot is a staggering, stunning, sweeping, astonishing, literally breathtaking exercise in the defiance of physics. It moves so fast, and for such sustained periods, that "visionary" isn't really the word. ("Glimpsarian"?). Regardless, you've never seen anything remotely like it. See it on the biggest screen you can find, in 3-D if possible. It's noticeably dumb in certain ways, but its visual intelligence and wit vastly outweigh its concessions to the genre (which, P.S., Miller basically invented and is now, at the age of 70, content to massively subvert). Even calling it *Mad Max* is kind of a misnomer. Max isn't really the lead character—though the fantastic Tom Hardy certainly does

his best to pull focus, effortlessly sweeping away the legacy of Mel Gibson as he goes. Charlize Theron matches Hardy blow for beautiful postapocalyptic action hero blow, but she's not the star either. Neither are the supermodels, nor the hundreds of pasty mutant extras (this Aussie production clearly kept a lot of members of the Orc Actors Guild in post-*Lord of the Rings* paychecks), nor any actor or set or prop or thing. The costars of *Fury Road* are velocity and momentum, in concert with elaborate, magnificent pyrotechnics and choreographed violence that registers as martial dance. The action sequences are so enrapturing that they seem to warp your perception. Driving home from the theater is a bizarre reentry. From the looks of *Fury Road*, George Miller has spent every minute since *Thunderdome* wrapped planning this triumphant return to the wasteland he created in 1979, and now has the chance to perfect. And does. Not that the film is perfect—there are dramatic issues, dialogue issues, etc. But the *world* is perfect. (In terms of pure expression of a filmmaker's distinctive vision, *Mad Max: Fury Road* makes James Cameron look like Brett Ratner.) If Miller, at 70, still isn't satisfied that he has finally made his mark, then I personally dare him to make another one of these films, right now, today. I double dare him. (SEAN NELSON) **Various locations.**

TOMORROWLAND

The great promise of the Space Age—an era *Tomorrowland* gleefully fetishizes—was a combination of optimism and humanism. The Space Age asserted that science could, and would, solve the world's problems. While there are bits of that philosophy in *Tomorrowland*, they're hard to find, and harder still to piece into anything coherent. For all its ambition, Brad Bird's adventure film feels like a movie where entire scenes have gone missing, even as others blur by in a jumble of technobabble. By the time *Tomorrowland* ends, the only thing that's clear is that George Clooney might want to fuck an eight-year-old robot. Besides robots, there are other sci-fi trappings: jet packs and rocket ships, rayguns and chrome cityscapes, all glued together with slapstick pratfalls and clever visuals. (Because it's a Disney production, there's also product placement: Disneyland, Coke, and *Star Wars* all get screentime.) There are evil androids who get as bludgeoned as a PG rating will allow, while lip service is paid to climate change, overpopulation, and war. All of it tumbles by—exhaustingly, bewilderingly, disappointingly. And of *Tomorrowland*—a place where *Tomorrowland* spends surprisingly little time—there's something that hurts about the place, at least for those of us who still want to believe in the ideals of the Space Age. Not only is *Tomorrowland* an Ayn Randian haven where only the elite are welcome (this utopia is strictly off-limits for those of us who aren't geniuses), but it's only through a kind of magical thinking, not science, that its example might save our planet. Toward the end of the film—and yet *Tomorrowland* offers nothing, aside from some hollow catharses, to argue against it. That doesn't feel like optimism. That feels like cynicism. (ERIK HENRIKSEN) **Various locations.**



DO I SOUND GAY?

MAY 27 | 7:00PM | HARVARD EXIT

MAY 29 | 4:30PM | SIFF CINEMA EGYPTIAN

After a bad break up, David Thorpe began down the path of picking out his flaws, and sounding "too gay" was one. Bringing to the forefront a conversation rarely had in the gay community, Thorpe decides to explore the history and anxieties surrounding the gay voice. Featuring Tim Gunn, David Sedaris, George Takei, and Dan Savage.

DIRECTOR DAVID THORPE SCHEDULED TO ATTEND

SPECIAL EVENT

THE STUDIO 54 EXPERIENCE

MAY 29 | 9:00PM | NEPTUNE

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CHUCK NORRIS VS COMMUNISM

MAY 30 | 8:30PM | SIFF CINEMA EGYPTIAN

JUNE 1 | 4:30PM | SIFF CINEMA UPTOWN

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SUPERIOR COURT OF WASHINGTON COUNTY OF KING

In re:
Rhonda Beth Burcell, Petitioner
And Thomas Gregory Burcell, Respondent.
 No. 15-3-03085-3KNT
 Summons by Publication (SMPB)
TO THE RESPONDENT: Thomas Gregory Burcell

1. The petitioner has started an action in the above court requesting that your marriage or domestic partnership be dissolved.

3. You must respond to this summons by serving a copy of your written response on the person signing this summons and by filing the original with the clerk of the court. If you do not serve your written response within 60 days after the date of the first publication of this summons (60 days after the 21st day of May, 2015), the court may enter an order of default against you, and the court may, without further notice to you, enter a decree and approve or provide for other relief requested in this summons. In the case of a dissolution, the court will not enter the final decree until at least 90 days after service and filing. If you serve a notice of appearance on the undersigned person, you are entitled to notice before an order of default or a decree may be entered.

4. Your written response to the summons and petition must be on form WPF DR 01.0300, Response to Petition (Marriage). Information about how to get this form may be obtained by contacting the clerk of the court, by contacting the Administrative Office of the Courts at (360) 705-5328, or from the Internet at the Washington State Courts homepage: <http://www.courts.wa.gov/forms>

5. If you wish to seek the advice of an attorney in this matter, you should do so promptly so that your written response, if any, may be served on time.

6. One method of serving a copy of your response on the petitioner is to send it by certified mail with return receipt requested.

7. Other: Order for Service of Summons by Publication.

This summons is issued pursuant to RCW 4.28.100 and Superior Court Civil Rule 4.1 of the state of Washington.

Dated: 5/18/15

Rhonda B. Burcell
 Signature of Petitioner or Lawyer/WSBA No..

File original of your response with the Clerk of the Court at:
 Maleng Regional Justice Center
 401 - 4th Avenue N.
 Kent, Washington 98032

Serve a copy of your response on: Petitioner (you may list an address that is not your residential address where you agree to accept legal documents. Any time this address changes while this action is pending, you must notify the opposing parties in writing and file an updated Confidential Information Form (WPF DRPSCU 09.0200) with the court clerk.)

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DEDICATED, SMART, SWEET

Social issues are important to me, I'd like to meet someone who feels the same. I'm short, curvy, long curly hair, looking for a tall guy. I love wine, sunshine, reading and golfing. **baduser-name**, 24

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Looking to meet a nice, intelligent guy who can hold a serious, intelligent conversation while doing the exact opposite. Imagine dissecting the NBA's "Lean In" campaign while eating ice cream for dinner. **dlovesbooks33**, 35

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From "Sandman", "You get what everyone gets, one life". I am interested in lovers who add to the positive side of the balance sheet. Willing to do the work, if pros outdistance cons. Exploring and curious and hungry for more.. **UnofficiallyAmy**, 44

COOK, LIVE, LOVE, EXPLORE

Open marriage. Looking for like minded individuals who are insatiable explorers who question everything including themselves. Optimistic yet realistic, hedonist and sensualist with an appetite for variety. Lover of the arts especially culinary. If you can cook we should talk. **IfYouCantTakeTheHeat**, 42

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CHAINSMOKING OLD SCHOOL WISEASS

I'll figure out how to upload a photo soon, or get someone else to do it for me; stupid computers. me: smart ,funny, cute, obsessed with music, books and my wee pups. hard working, hard playing, wanting someone to do everything but fight with. if that's what gets you revved up, next. **ks69**, 46

AN ISLAND UNTO HERSELF.

Reasonably happy and fit seeks companion who likes the arts and has a career. Working and going to grad school but I have time to date a little. Hoping to foster a relationship as my free will open up. **selfportrait**, 43

POLYAMOROUS MARRIED MOM

I've been a muse, model and mom. I'm easygoing, honest, open minded, a nurturer at heart and I'm looking to share what I've learned. Passion and Art inspire me. Are you passionate about something? Then I want to meet you. **Mizkrispy**, 41

MEN
SEEKING
WOMEN

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Message me if you're bored and looking for a cool new friend. Ideally I'd like a running/walking friend, someone to catch a movie or dinner with and I'm creative and handy if you have a fun project! Lmk your thinking! **FriendsUndercovers**, 36

METAL JEDI STONER TOUGH GUY

Weird type. Doesn't fit in. Kinda funny lookin', kinda cute. Nerd, athlete, rocker, philosopher, vigilante, lover. Have feelings, perhaps weeping inside, like child. But shielded by stone fortress of objective problem-solving, and determined protection of innocent. Eggs anyway except scrambled. **bruiseweed**, 37

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To find a partner who is passionate, intelligent, sincere. Easy to get along with. I like communicating whom I'm with. That is a vital for me to be in a relationship. I am a beast looking for my beauty. **CarmelloRican**, 25

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I've always met people through work, school, stores, etc. Thought it'd be interesting to try a new way of meeting someone. I'd love to meet an emotionally mature and open minded person I can connect with. **Love_those_smiles**, 36

CURIOUS

Am 6'2 inch tall, brown hair, brown eyes, average built, good looking, easy going and fun loving and above all romantic. I seek for my best friend, a God fearing woman, someone who is loving, caring. **jmacd**, 44

THE 5 MINUTE HALLWAY

Just exploring some options here. I work in the restaurant industry and play music songs in a band so my schedule can be pretty whacky but I can hold great conversation and I slay at Talking Heads karaoke. **FrameByFrame**, 29

BELLEVUE MAN SEEKING NAUGHTY
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SNOW JOB SEEKS BLUE JOB

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ADVENTUROUS BICURIOS FUN GUY

I'm delightful, fun and very energetic and always down to try new things. I am looking for dtf hot girls that like to mix things up, and is chill and can kick it. **ryguy91**, 23

WOMEN
SEEKING
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Goofy girl looking for a fun female companion. Confidence is my mega turn-on. You like you? Okay, so do I! **roargirl**, 27

LOOKING FOR LOVELY FRIENDS

I am a little bit wild, a little bit obnoxious at times, I drink too much, I love too much and I am very open. **findares**, 36

MEN
SEEKING
MEN

TIRED OF BEING ALL ALONE

Im looking for a friend and lover that likes music movies and hanging out at home doesn't mind when I play guitars to loud or get mad at me for riding motorcycles or when I go play with my band. **deadfrog**, 42

JUSTADUDE38

Just a normal guy, successful. Permanently under construction as I am always looking for ways to improve myself. Very happy with the fact that I am not perfect. Looking to make friends first and foremost. **ShaunJHB38**, 38

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SAVAGE LOVE

Aced Out BY DAN SAVAGE

You often mention asexual people. I believe I may be one. I'm a 51-year-old woman. I've been separated from my opposite-sex partner for nearly nine years. I've been approached by a variety of men, each one interested in becoming "more than friends." I haven't Craigslist's "platonic m4w" section, but each time I reach out to someone, he turns out to want a FWB or NSA relationship. It's frustrating! That part of my life—the sex part—is really and truly over! I had many sex partners for many years, I had a good run, and now I'm done. When I find someone attractive, I admire them in a nonsexual way. But I do masturbate. Not often. I can go two or three weeks without needing (or thinking about) release. When I do masturbate, it's more of a "stretching activity" than a passionate requirement. Do true asexuals masturbate? Am I correct in identifying as asexual instead of heterosexual? Or am I a straight person who has simply retired from the field?

No Need For Sex

"There's some handy-dandy research on this topic," said David Jay, founder of the Asexual Visibility and Education Network (AVEN). Jay is the world's most prominent asexuality activist and widely acknowledged as the founder of the asexuality movement.

Researchers at the University of British Columbia studied the masturbatory habits of asexual individuals and compared them to the masturbatory habits of people with low sexual desire ("Sexual Fantasy and Masturbation Among Asexual Individuals," Morag A. Yule, Lori A. Brotto, and Boris B. Gorzalka, the *Canadian Journal of Human Sexuality*). "[They found that] the majority of asexual people (about 56 percent) masturbate on at least a monthly basis," said Jay, compared to 75 percent of individuals with low sexual desire. "For a sizable chunk of us, this is about a sense of physical release rather than about sexual fantasy. Masturbation and partnered sex are very different things, and desiring one doesn't mean that we automatically desire the other."

So, NNFS, the fact that you masturbate occasionally—as a "stretching activity" (ouch?)—doesn't disqualify you from identifying as asexual. And while the fact that you were sexually active for many years, presumably happily, and always with men could mean you're a straight lady with low to no sexual desire, you're nevertheless free to embrace the asexual label if it works for you.

"If you're not drawn to be sexual with anyone, then you have a lot in common with a lot of people in the asexual community," said Jay. "That being said, there's no such thing as a 'true' asexual. If the word seems useful, use it. At the end of the day, what matters is how well we understand ourselves, not how well we match some Platonic ideal of our sexual orientation, and words like 'asexual' are just tools to help us understand ourselves."

All those crazy labels—bi, gay, lesbian, straight, pansexual, asexual, etc.—are there to help us communicate who we are and what we want. Once upon a time, NNFS, you wanted heterosexual sex, you had heterosexual sex, and you identified as heterosexual. That label was correct for you then. If the asexual label is a better fit for you now, if it more accurately communicates who you are (now) and what you want (now), you have none other than David Jay's permission to use it.

"I also feel NNFS's pain about Craigslist 'strictly platonic' ads," said Jay. "But I've found there are plenty of people out there who are interested in hanging out if I simultaneously say 'no' to sex and 'yes' to an emotional connection. I wish NNFS the best of luck in finding some." Follow AVEN on Twitter at @asexuality. Jay recommends *The Invisible Orientation* by Julie Decker to people who want to learn about asexuality.

There's this guy I stopped dating a few months ago, but we've remained friends. When we were still dating, he once wore a thong when we were having sex. He called it his "sexy underwear." He said he wore it only if he really liked a woman. He also told me he tried using a vibrator and fingers in his ass and really enjoyed it. I wasn't bothered, but I am curious to know if straight guys really wear thongs and enjoy having their asses played with. Could he be a gay?

What's He Attracted To?



JOE NEWTON

That guy could be a gay, WHAT, but any guy could be a gay.

There are, however, lots of straight guys out there who dig sexy underwear—and some mistakenly believe thongs qualify. There are also lots of straight guys out there who like having their asses played with—and some are secure enough in their heterosexuality to share that fact with the women in their lives. And I hope you're sitting down because this may come as a shock: Not all gay guys wear thongs and not all gay guys like having their asses played with. The boyfriends of these guys—gay guys with thong-averse/ass-play-averse boyfriends—never write to ask me if their boyfriend could be a straight. Instead, they take the gay sex they're having with their gay boyfriends for an answer. I understand why a straight woman might have more cause for concern: Very few gay-identified guys are secretly straight, while a significant percentage of straight-identified guys are secretly gay or bi. (Google "antigay pastor Matthew Makela caught on Grindr" for a recent example.)

But at some point, WHAT, a straight woman should relax and take all the straight sex she's having with her thong-wearing, ass-play-digging boyfriend for an answer.

Just because a woman closes her eyes during sex doesn't mean she's fantasizing about something. I love to look my husband in the eyes, but sometimes when I'm trying to get off, I just need to close my eyes and concentrate on what I'm feeling. Visual input is too distracting and makes it hard to focus. I get off pretty much every time we make love, but some times require more concentration than others.

Concentrating On My Euphoria

COME is referring to my advice a couple of weeks back for Come As You Are, a man whose wife had to lean back, close her eyes, and rub her clit in order to come. I advised CAYA to ask his wife what she was thinking about when she did that—what scenario she was fantasizing about—and not to panic if she wasn't thinking about him.

Lots of women wrote in to say that they do—they *must* do—the same thing CAYA's wife does in order to come: close their eyes and concentrate. A majority, like COME, said they're not fantasizing about anything in particular; they're just concentrating on the sensations. But a large minority said that they have specific and sometimes wild/unrealizable/disturbing fantasies that they have to concentrate on in order to climax. Just as every fantasy doesn't have to be realized, not every fantasy has to be shared. But women (and men) who are lucky enough to have a loving, supportive, secure, and game partner should consider bringing their partner in. Allowing a partner to play an active role in your wild/unrealizable fantasies—through dirty talk—will make your partner feel like a part of your fantasy world (and your orgasms) and not an exile from it. ■

On the *Lovecast*, Dan speaks with the author of a study on outing cheaters: savagelovecast.com.

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Music Movies

MUSIC/ART Thurs May 28, Northwest Film Forum (1515 12th Ave)

Debaque Records musicians—drone master Garek Druss, free-form folk guitarist Marisa Anderson, and experimental electronic wiz Marcus Price will massage your ears, their sounds enhanced by visual pairings from Nick Bartoletti, Jodi Darby, and Coldbrew Collective.

Nearby snack: If you're done being a dick about vegan food, Plum Bistro (1429 12th Ave) has really bomb Cajun mac 'n' yeaase and other animal-free delights.

Quintron and Miss Pussycat

MUSIC Fri May 29, Sunset (5433 Ballard Ave NW)

This show will make you feel like you finally took the right amount of acid to not get all sweaty or ate the right amount of pot brownie to not get all sleepy. New Orleans's finest eccentrics Quintron and Miss Pussycat will melt your brain with organ-heavy swamp rock, fantastical puppet shows, and musical inventions that react to light and weather.

Nearby snack: The specialty at Hot Cakes (5427 Ballard Ave NW) is a cake in a mason jar (so handy!).

'Construct's'

ART Through April 17, Wing Luke Museum (719 S King St)

Reflect upon/explore installations made by six Asian Pacific American women artists. Jen Graves describes one particularly interesting-sounding work: "Kaili Chun's small metal cages are double-locked, and you

must unlock both (keys are given) to release the voices of birds and people and musical instruments recorded and just waiting to play from interior speakers." Release them!

Nearby snack: It's a five-minute walk to Shanghai Garden (524 Sixth Ave S) where I insist you try the pan-fried, hand-shaven green barley noodles.

Trike Race

SPORTS Sun May 31, Targy's Tavern (600 W Crocket St)

Grown-ass adults riding tricycles (basically anything with three wheels and no motors; wagons and skateboards also welcome, brah) down the hilly hills of Queen Anne! Disclaimer: It's unofficial and unsanctioned, so unless you're a trike ace (don't ever call yourself that) or have generally decent coordination, motor skills, steepness tolerance, and attention span, and also enjoy being safe while you're stoned, you should probably just watch. Ain't no shame in spectating!

Nearby snack: Macrina Bakery (615 W McGraw St) for their Nutella brioche or pretty much anything on the menu within your budget.

Maria's No-Bake Hempseed Cookie Class

HEMP Mon June 1, Hempfest Central (12351 Lake City Way NE)

Hemp History Week is June 1–7, and any hippie will tell you (and tell you and tell you) that hemp is a versatile plant that can be refined into oil, wax, resin, cloth, paper, fuel, and sick unisex necklaces. Oh, and it's also food! Because anything is food if you eat it. And while I'm not sure who Maria is, she can teach you how to make hempseed cookies without even turning the oven on!

Nearby snack: If you're still hungry, head over to Thai One On (12343 Lake City Way NE)—a restaurant I'm recommending based solely on the name. ■

FREE WILL ASTROLOGY

BY ROB BREZSNY

For the Week of May 27

ARIES (March 21–April 19): Keith Moon played drums for the rock band the Who. He was once voted the second-greatest drummer in history. But his erratic behavior, often provoked by drugs or alcohol, sometimes interfered with his abilities. In 1973, the Who was doing a live concert near San Francisco when the horse tranquilizer that Moon had taken earlier caused him to pass out. The band appealed to the audience for help. "Can anybody play the drums?" asked guitarist Pete Townshend. "I mean somebody good?" A 19-year-old amateur drummer named Scot Halpin volunteered. He played well enough to finish the show. I suspect that sometime soon, Aries, you may also get an unexpected opportunity to play the role of a substitute. Be ready!

TAURUS (April 20–May 20): The weta is a very large insect whose habitat is New Zealand. It looks like a robotic grasshopper, with giant black eyes on a long red face, enlarged hind legs bearing spikes, and floppy, oversized antennae. The native Maori people call it "the god of the ugly things." Please note that this is a term of respect. The weta's title is not "the most monstrous of the ugly things," or "the worst" or "the scariest" or "the most worthless of the ugly things." Rather, the Maori say it's the god—the highest, the best, the most glorious. I suspect that in the coming days, Taurus, you will have a close encounter with your own version of a "god of ugly things." Doesn't it deserve your love and welcome?

GEMINI (May 21–June 20): You have successfully made the transition from brooding caterpillar to social butterfly. Soon you will be in your full fluttery glory, never lingering too long with one thought, one friend, or one identity. Some heavy-duty, levelheaded stalwarts might wish you would be more earthy and anchored, but I don't share their concern. At least for now, having a long attention span is overrated. You have entered the fidgety, inquisitive part of your cycle, when flitting and flirting and flickering make perfect sense.

CANCER (June 21–July 22): Only one fear is worthy of you. Only one fear is real enough and important enough to awaken and activate the numb part of your intelligence. So for now, I suggest that you retire all lesser fears. Stuff them in a garbage bag and hide them in a closet. Then put on your brave champion face, gather the allies and resources you need, and go

forth into glorious battle. Wrestle with your one fear. Reason with it. If necessary, use guile and trickery to gain an advantage. Call on divine inspiration, and be a wickedly good truth-teller. And this is crucial: Use your fear to awaken and activate the numb part of your intelligence.

LEO (July 23–Aug 22): In the coming nights, try to see your shadow as it's cast on the ground by the moon. Not by the sun, mind you. Look for the shadow that's made by the light of the moon. It might sound far-fetched, but I suspect this experience will have a potent impact on your subconscious mind. It may jostle loose secrets that you have been hiding from yourself. I bet it will give you access to emotions and intuitions you have been repressing. It could also help you realize that some of the deep, dark stuff you wrestle with is not bad and scary, but rather fertile and fascinating.

VIRGO (Aug 23–Sept 22): The ancient Greek statesman Demosthenes was regarded as a supremely skilled orator. His speeches were so powerful that he was compared to a "blazing thunderbolt." And yet as a youngster he spoke awkwardly. His voice was weak and his enunciation weird. To transform himself, he took drastic measures. He put pebbles in his mouth to force himself to formulate his words with great care. He recited poems as he ran up and down hills. At the beach, he learned to shout the pounding surf. Take inspiration from him, Virgo. Now would be an excellent time for you to plan and launch strenuous efforts that will enable you to eventually accomplish one of your long-range goals.

LIBRA (Sept 23–Oct 22): Long-distance flirtations may soon be just around the corner or across the street. Remote possibilities are taking shortcuts as they head your way. I swear the far horizon and the lucky stars seem closer than usual. Is it all a mirage? Some of it may be, but at least a part of it is very real. If you want to be ready to seize the surprising opportunities that show up in your vicinity, I suggest you make yourself as innocent and expansive as possible. Drop any jaded attitudes you may be harboring. Let the future know that you are prepared to receive a flood of beauty, truth, and help.

SCORPIO (Oct 23–Nov 21): I suspect that marriages of convenience will begin to wither away unless they evolve into bonds of affection. Connections that have been fed primarily on fun and games must acquire more ballast. In fact, I recommend that you reevaluate all your contracts and agreements. How are they working for you? Do they still serve the purpose you want them to? Is it time to acknowledge that they have transformed and need to be reconfigured? As you take inventory, be both tough-minded and compassionate.

SAGITTARIUS (Nov 22–Dec 21): Petrarch was

an influential 14th-century Italian poet whose main work was *Songbook*. It's a collection of 366 poems, most of which are dedicated to Laura, the woman he loved. For 40 years he churned out testaments of longing and appreciation for her, despite the fact that they never spent time together. She was married to another man, and was wrapped up in raising her eleven children. Should we judge Petrarch harshly for choosing a muse who was so unavailable? I don't. Muse-choosing is a mysterious and sacred process that transcends logic. I'm bringing the subject to your attention because you're entering a new phase in your relationship with muses. It's time to either choose a new one (or two?) or else adjust your bonds with your current muses.

CAPRICORN (Dec 22–Jan 19): "The soul moves in circles," said the ancient Greek philosopher Plotinus. Modern psychologist James Hillman agreed and added this thought: "Hence our lives are not moving straight ahead; instead, hovering, wavering, returning, renewing, repeating." I bring this to your attention, Capricorn, because you're now in an extra-intense phase of winding and rambling. This is a good thing! You are spiraling back to get another look at interesting teachings you didn't master the first time around. You are building on past efforts that weren't strong enough. Your words of power are *crooked, gyrate, curvy, labyrinthine, and corkscrew*.

AQUARIUS (Jan 20–Feb 18): It's no coincidence that your libido and your mojo are booming at the same time. Your libido is in the midst of a deep, hearty awakening, which is generating a surplus of potent, superfine mojo. And your surplus of potent, superfine mojo is, in turn, inciting your libido's even deeper, heartier awakening. There may be times in the coming week when you feel like you are living with a wild animal. As long as you keep the creature well fed and well stroked, it should provide you with lots of vigorous, even boisterous fun.

PISCES (Feb 19–March 20): "I always arrive late at the office, but I make up for it by leaving early," quipped 19th-century English author Charles Lamb. I invite you to adopt that breezy, lazy attitude in the coming weeks. It's high time for you to slip into a very comfortable, laid-back mood...to give yourself a lot of slack, explore the mysteries of dreamy indolence, and quiet down the chirpy voices in your head. Even if you can't literally call in sick to your job and spend a few days wandering free, do everything you can to claim as much low-pressure, unhurried spaciousness as possible.

Homework: Your future self comes to you and says, "You must get rid of two beliefs that are holding you back." What are they? Testify at freewillastrology.com.

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